

ITEM PRATTONIA 78
QTY. 1 PIECES 3
NO. 332 WT. 874g

To: STEVE KAAGAN

Enjoy

Barry

*"...A companion
and a rare one
that will never slip away.
You can
call upon it at any time."*

Zino Davidoff on cigars. Swiss cigar merchant and proprietor of Davidoff's, Geneva, Switzerland



Aug 5 194

Pratt Institute





*"...A companion
and a rare one
that will never slip away.
You can
call upon it at any time."*

Zino Davidoff on cigars. Swiss cigar merchant and proprietor of Davidoff's, Geneva, Switzerland

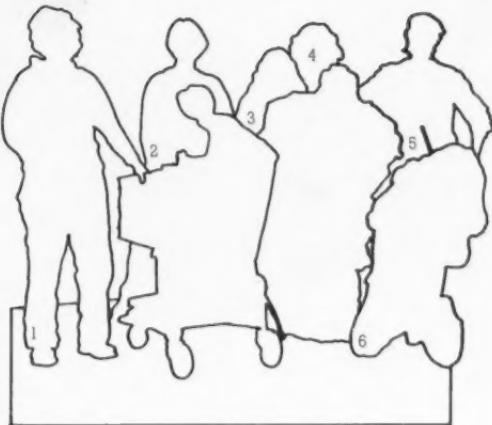
*"...A companion
and a rare one
that will never slip away.
You can
call upon it at any time."*



Oh, clever friends of yesterday, wherever you are, don't leave us. Find yourselves among us once again while we are still young and show us how to find joy in outrageous situations, in plays on words, in joking about the wasteland of television and most importantly in being able to hold up the mirror of life and chuckle at ourselves. How about it Class of 1978?

Photography
Douglas Wonders

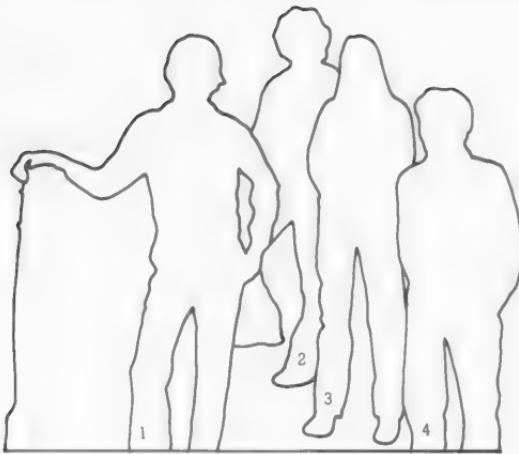




Sculpture

1. Barb Rodekohr
2. Diana Curatolo
3. Jody Leopold
4. Ellen Jacob
5. Gene Leiner
6. Bill Rohlfing

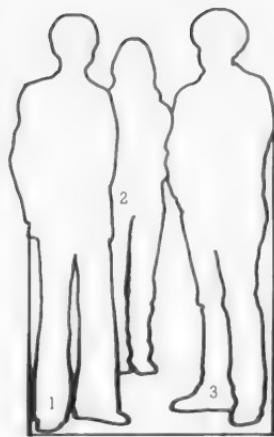




Engineering

1. Robert Fischer
2. Frank Gallo
3. Sonja Schafran
4. Kenneth Mitkowski

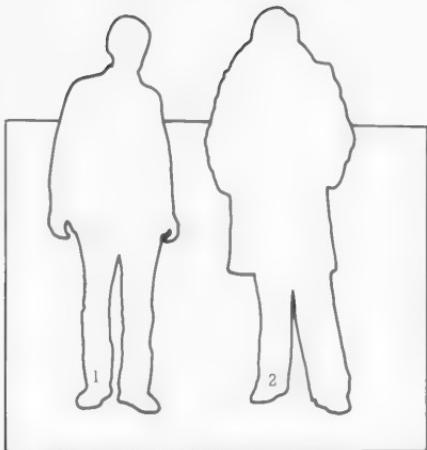




Engineering

1. Andre Poularp
2. Reeni Goldin
3. Robert Huckabee

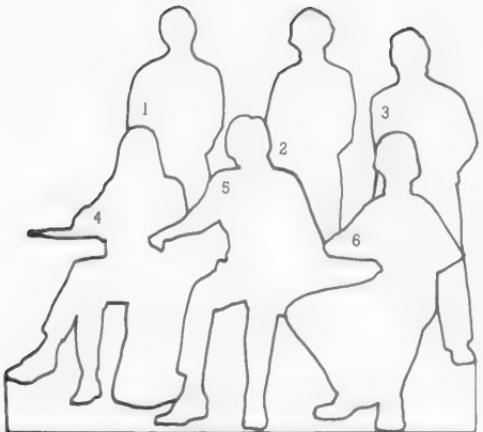




Engineering

1. Victor Zazzu
2. Victor Dias

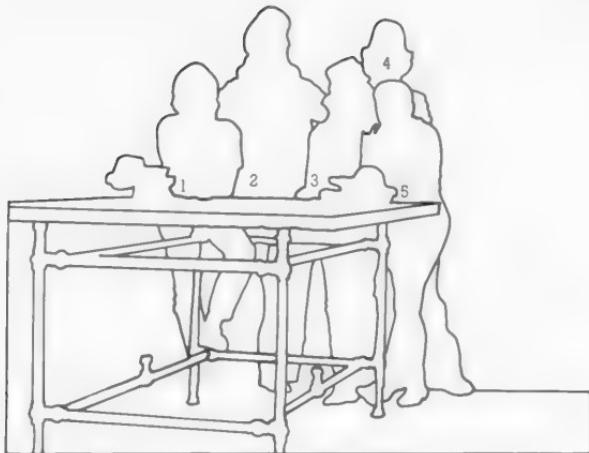




Construction Management

1. John Tomanelli
2. Earl K. Hiller
3. John Krzynowek
4. Liz Hollmann
5. Richard Smyth
6. Peter Davoren



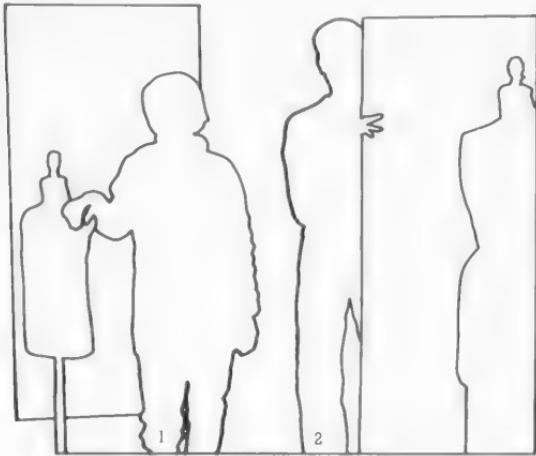


Industrial Design

1. Richard Stern
2. Cia Mooney
3. Randy Ginsburg
4. Jamie Titcomb
5. Tony Smith

6

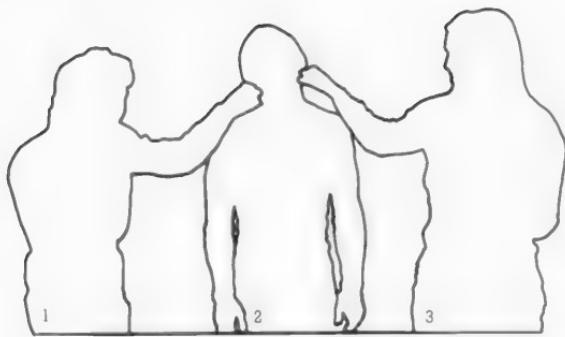




Fashion

1. Deborah Capoverde
2. Janet Nelson



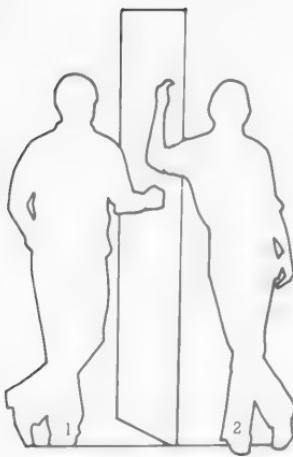


Printmaking

1. Jim McManus
2. Alex Nalywayko
3. Susan Stahl

LAST ONE OUT
AT NIGHT TURN
OFF LIGHTS &
XEROX AND
LOCK GATE

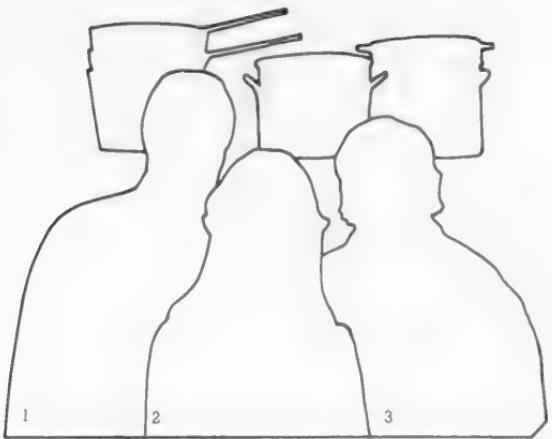




Architecture

1. Bob Krause
2. Richard Moss





Food Science

1. Bill Young
2. Eiko Moriguchi
3. Todd Adelman





Architecture

1. Gerard Higgins
2. Lehava Shani
3. Joseph Levine
4. Stan Weisbrod
5. Peter Talbot
6. Kevin Bone
7. Chainun Amompiyagris
8. Alan Zimbler

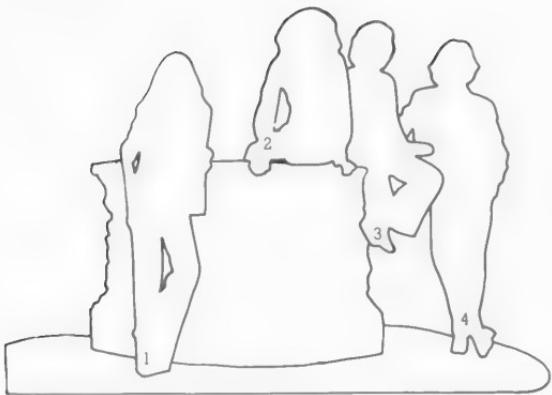




Illustration

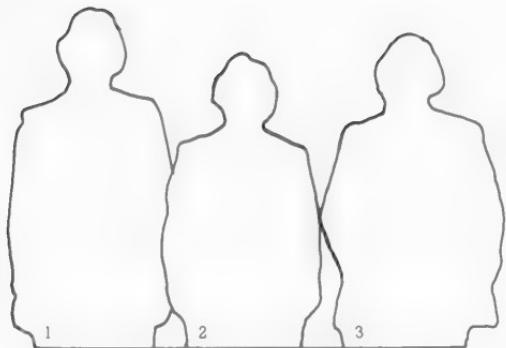
1. Curtis King
2. Brian Griffin
3. Robin Kusten
4. Dan Gonzalez





-
1. Mona Wertzberger
 2. Mirtha Alvarez
 3. Sharon Gresh
 4. David John Basque

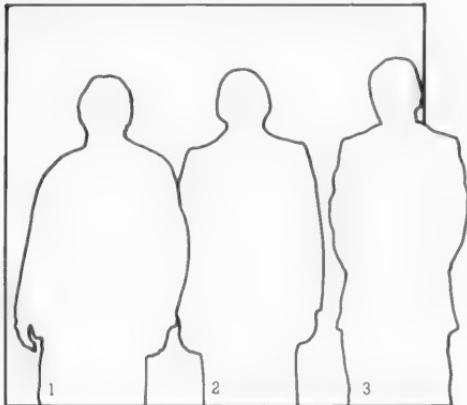




Engineering

1. Bob Buhowski
2. Martin Valcicak
3. John Burke

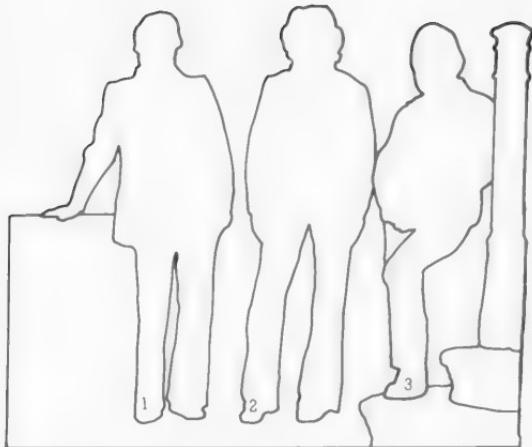




Engineering

1. Jaques Baron
2. Edward Obrenski
3. Roy G. Dieterle





Engineering

1. Ali Yassine
2. Francisco Lopez
3. Gunther Engel

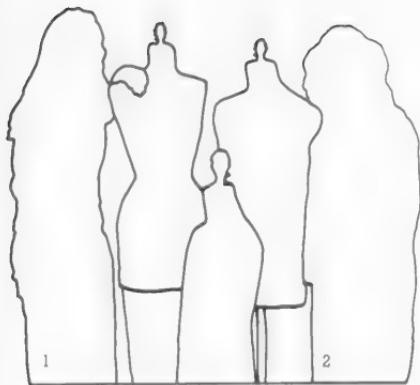




Architecture

1. Bilu Blich
2. Delores Malecki
3. Anthony DeSimone

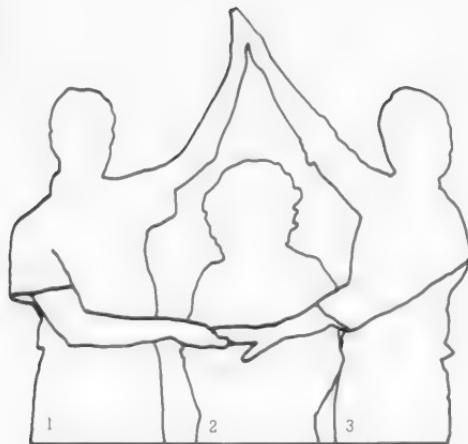




Fashion

1. Paula Goodridge
2. Mary Priebe

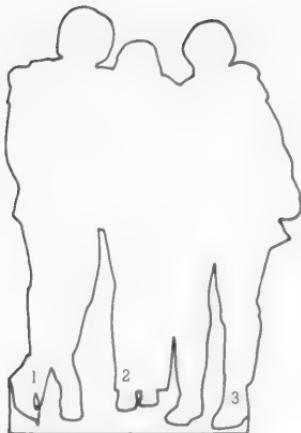




Printmaking

1. Fred Nunley
2. Cynie Linton
3. Allen Baki

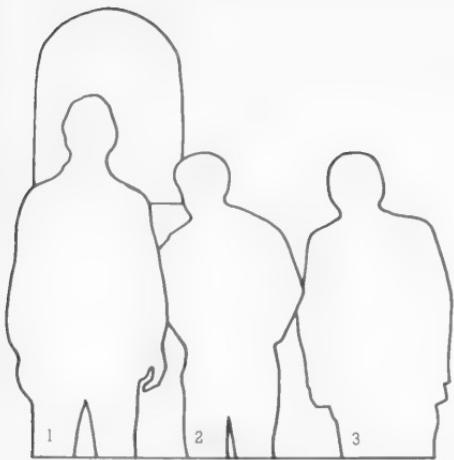




Engineering

1. Braulio Santana
2. Rudee Cox
3. Tania Santana





Engineering

1. Thomas Lollo
2. Leroy Ferguson
3. Alexander Cortez

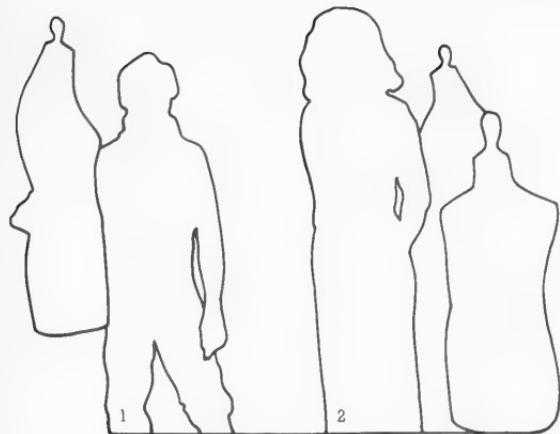




Engineering

1. Victor Zazzu
2. Victor Dias

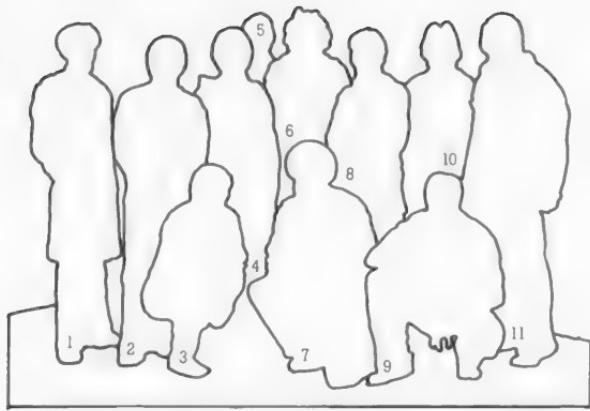




Fashion

1. Gwen Carmon
2. Diana King

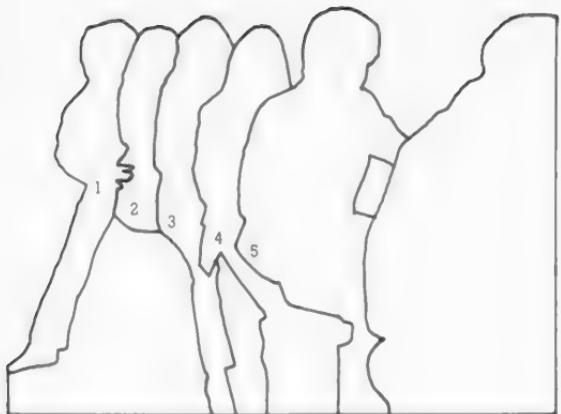




Engineering

1. Robert Huckabee
2. Walter Krajewski
3. Brian Lynch
4. Jose Araque
5. Terence Stoute
6. Neil Gorin
7. Fitzcarl Johnson
8. Frank Petsche
9. Brian Friend
10. Arthur Gray
11. Fred Meyn

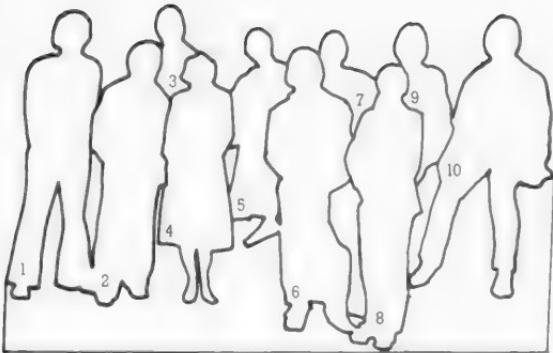




Graphic Design

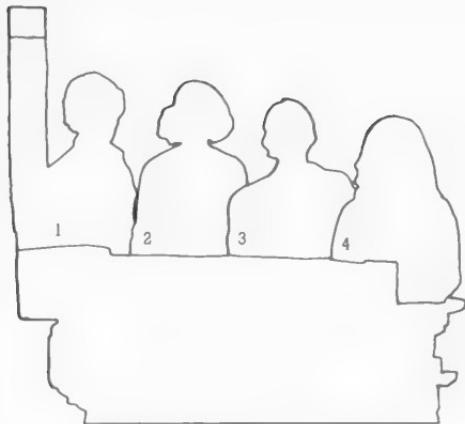
1. Gary Cianciotta
2. Ellen Schwartz
3. Dianne Dudek
4. Lisa Irizarry
5. Robert Keane





-
1. Ira Liss
 2. William Lozano
 3. Jamie Bauer
 4. Donna Musial
 5. Barry Quaitromani
 6. Carmine Bruno
 7. Robert Sickeler
 8. Chandra Centoscudi
 9. Bruce Ligerman
 10. Frank Theodos

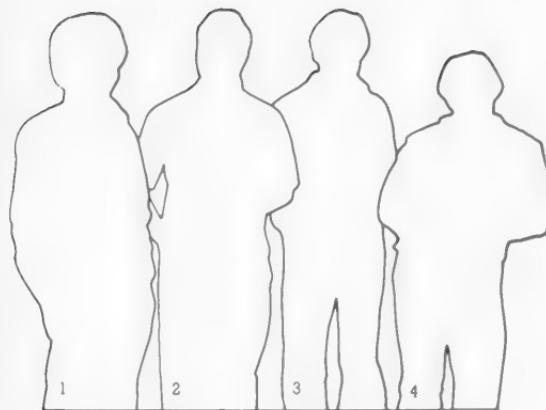




Industrial Design

1. Peter Benson
2. Marilyn Tibbs
3. Jorge Lopez
4. Ann Mesquida

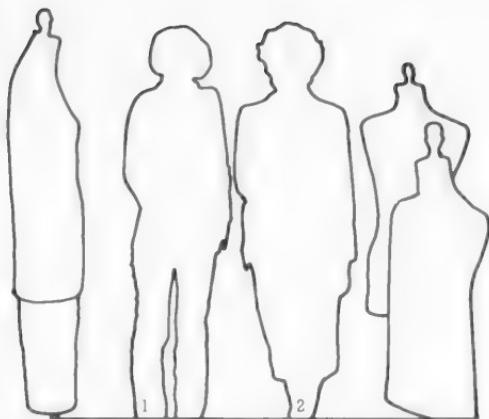




Architecture

1. Elliot Ring
2. Samson Dada
3. Ralph Choeff
4. Phil Livoti





Fashion

1. Cheryl Washington
2. Sandra Boyce

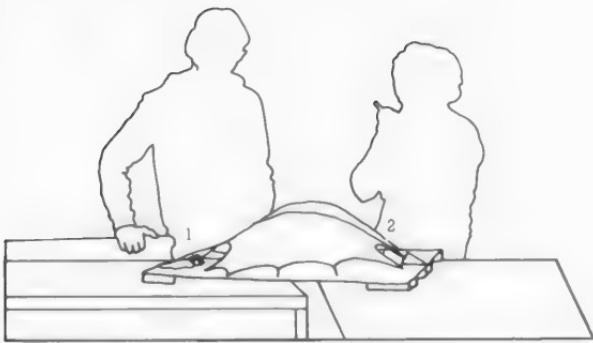




Painting

1. Jon Smart
2. Ed Smith

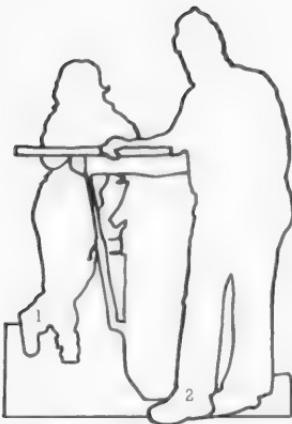




Architecture

1. Daniel Vastola
2. Antonio Rendeiro

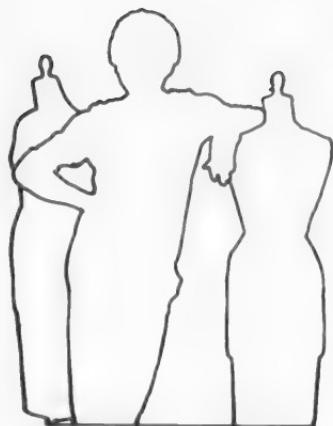




Industrial Design

1. Awilda de la Cruz
2. Stephen Wizowski





Fashion

Kenneth Felder

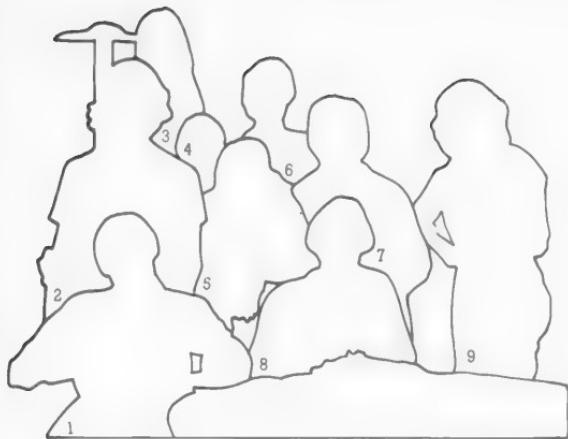




Industrial Design

1. Ann Marie Mesquida
2. Matthew Foltz
3. Todd Light
4. Mark Stein
5. Nancy Vavas
6. Luis F. Hoyos
7. Jamie Bauer
8. Glenn Fujii
9. David Conroy
10. Pete Doebele

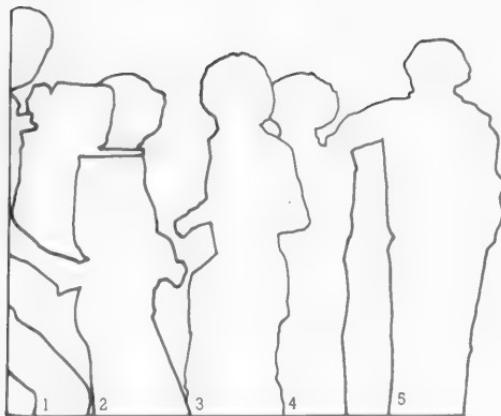




Environmental/Interior Design

1. Robert Caggiano
2. Chris Williams
3. Bobette Garben
4. Florence Graham
5. Monika Dominak
6. David Rutter
7. Richi Lentinello
8. Jonn Winterbottom
9. Jill Kaplan

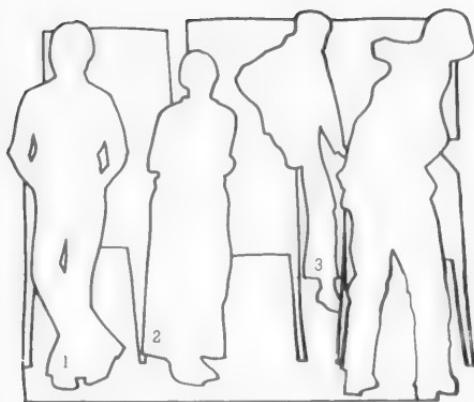




Graphic Design

1. Michael McGinn
2. Diana Vasquez
3. Sharon Gresh
4. Judy Pensky
5. David John Basque

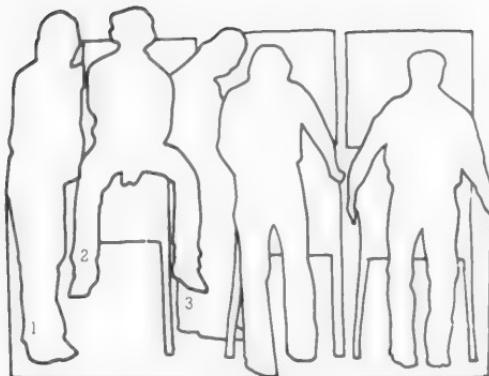




Illustration

1. Willie Wong
2. Andrea Stockton
3. Ozzie Simmonds

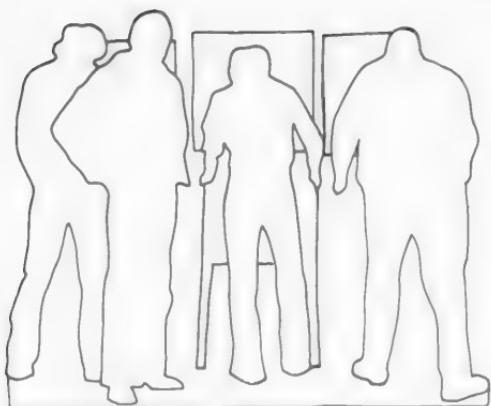




Illustration

1. Anthony Sella
2. James Shefcik
3. Mark Bright

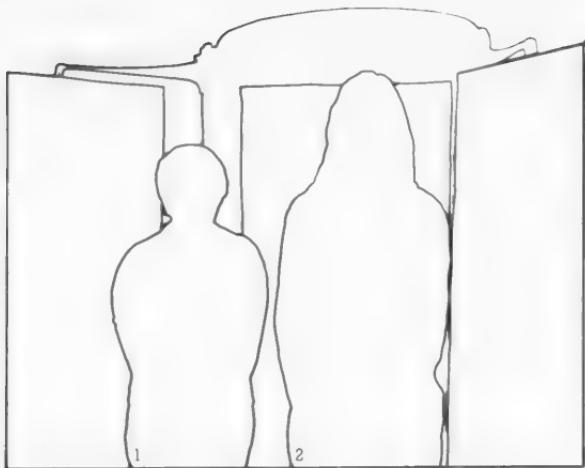




Illustration

Pat McGullan

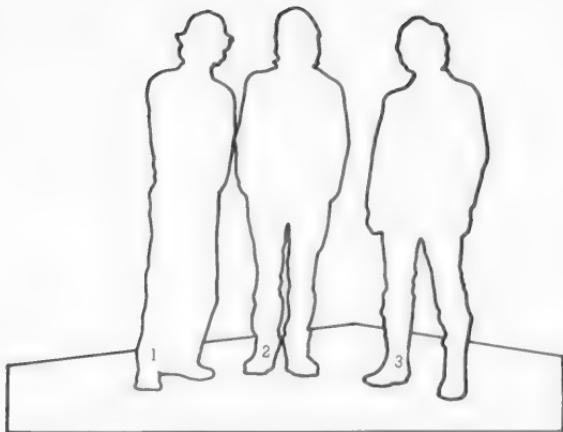




Fashion

1. Christine Cook
2. Sharon Bascom



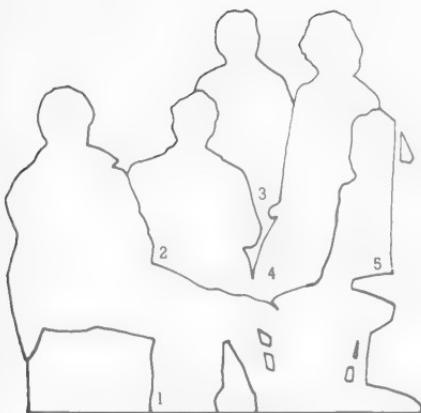


Architecture

1. Jesse Salghpo
2. Bruce Peterson
3. Paul Taylor

SPECIAL
CORN BEEF
DINNER
POTATOES
VEGETABLES
↓ 2 25
SAND. 1.00

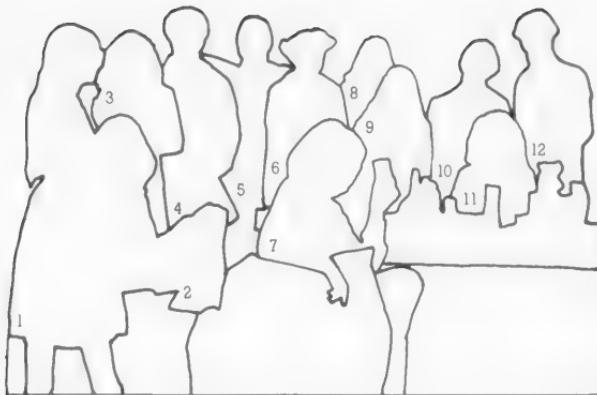




Graphic Design

1. Richard Leonard
2. Charles Goslin
3. George Hoffman
4. Susan Wacker
5. Pam Wood

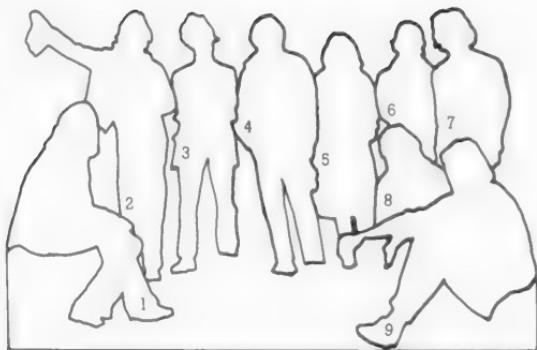




Art Education

1. Helen Hernandez
2. Pamela J. Loucks
3. Ilene Lebowitz
4. Alan Bassett
5. Ken Prior
6. Sandra Boyce
7. Rona Goldberger
8. Judy Silberstein
9. Ellie Bisson
10. Diane Curatolo
11. Stephanie Haboush
12. Norman Tempia

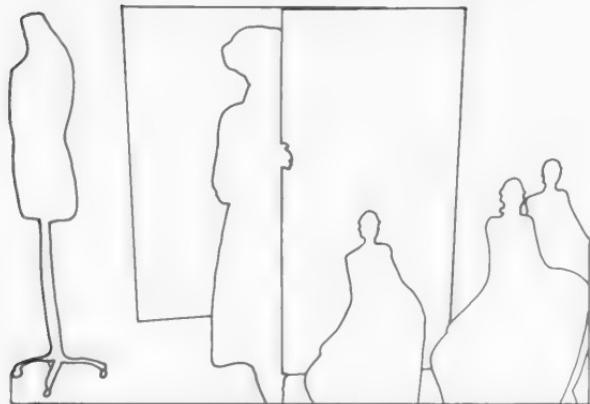




Photography

1. Virginia Conde
2. Rick Rodamar
3. Steven Polivy
4. Julio Trujillo
5. Harriet Goldstein
6. Mariano Pastor
7. Douglas Wonders
8. Steven Colandrea
9. Michael Starr

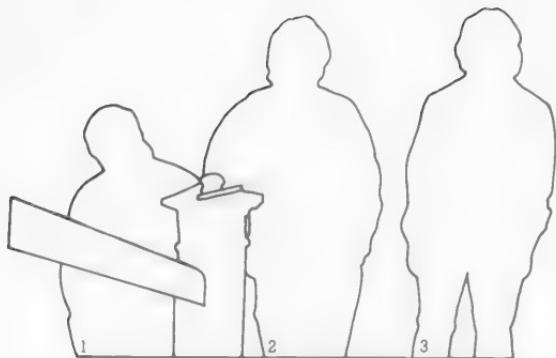




Fashion

Collette Hawkins

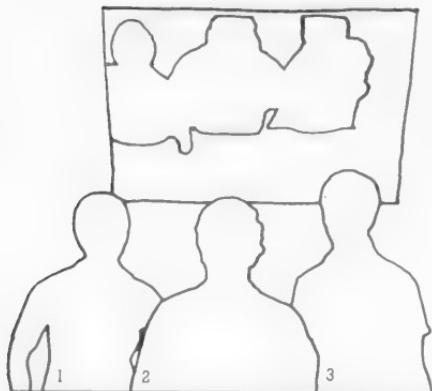




Illustration

1. Mary Campbell
2. Carlos Basile
3. Jennifer Reid

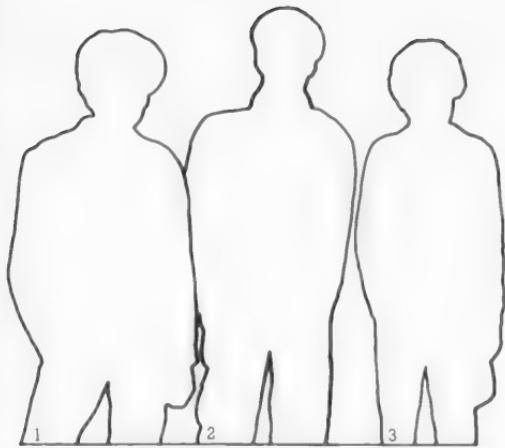




Food Science

1. Jean-Marie Reid
2. Julia M. Raines
3. Myrna D. Cumberbatch

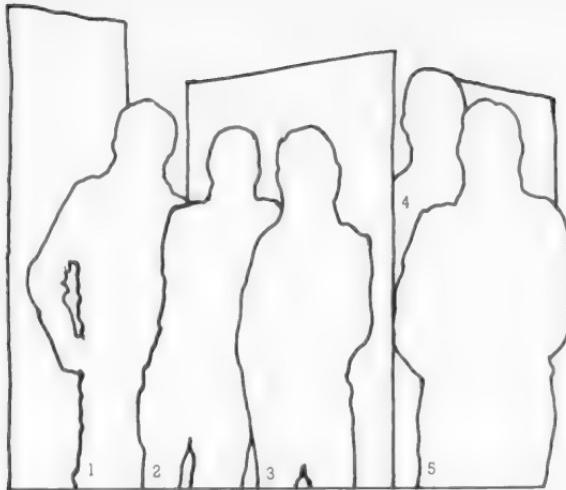




Engineering

1. Errol McAllister
2. Edgar Grant
3. Aderemi Onashile

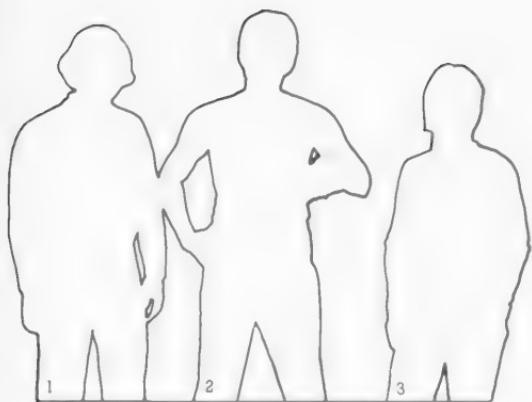




Architecture

1. Steven Butler
2. Andrew R. Wojtas
3. Rob Strong
4. Anthony LoGrande
5. Carl Feinman

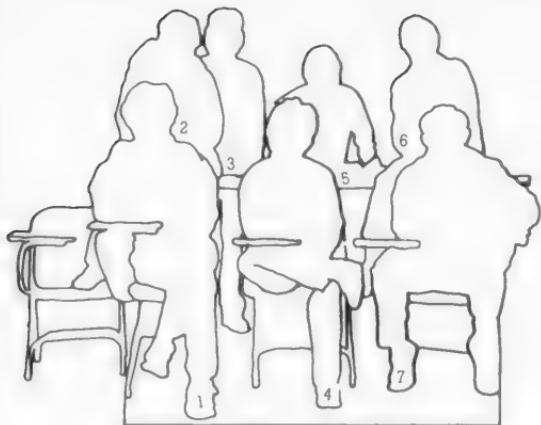




Architecture

1. Bob Leslie
2. Dominick Macaluso
3. Enzo Ravese





Architecture

1. Scott Daniels
2. Andrew Panagiotidus
3. Peter Paspalas
4. Dobie K. Chow
5. Ceasar Bustamante
6. Edward Harris
7. Erick Hofschmid

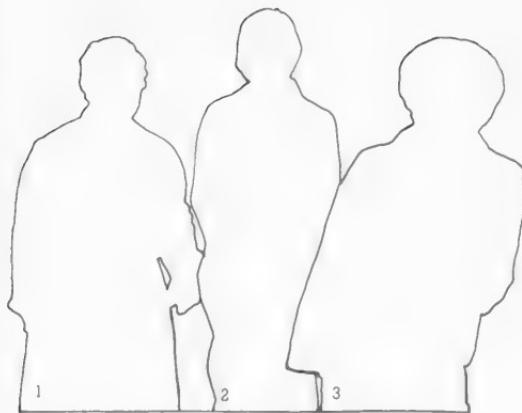




Architecture

Stavros Kypragoras

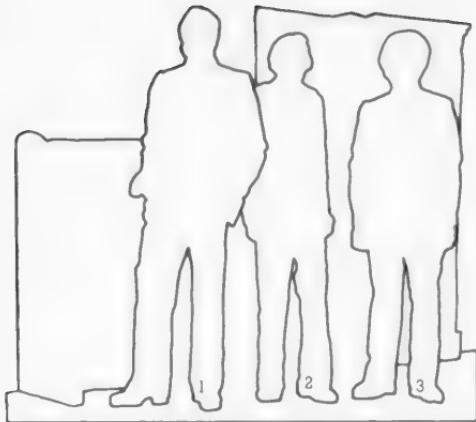




Food Science

1. Valerie Rogers
2. Susan Schindler
3. Consola C. John

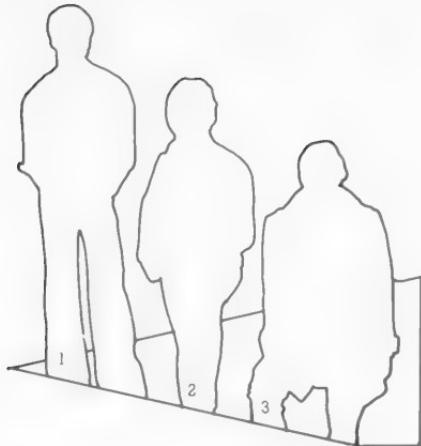




Engineering

1. Trevor Sterling
2. Chandra Naharaj
3. Darwin Straker

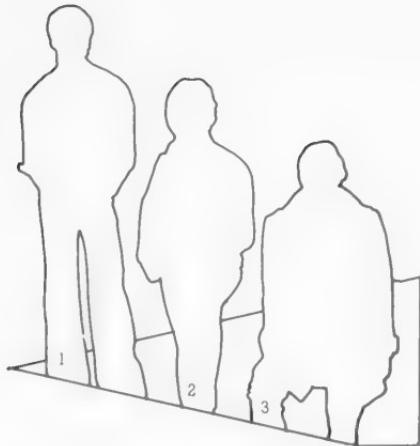




Engineering

1. Maurice Leslie
2. Gilbert Pepitone
3. Carlos Pinheiro

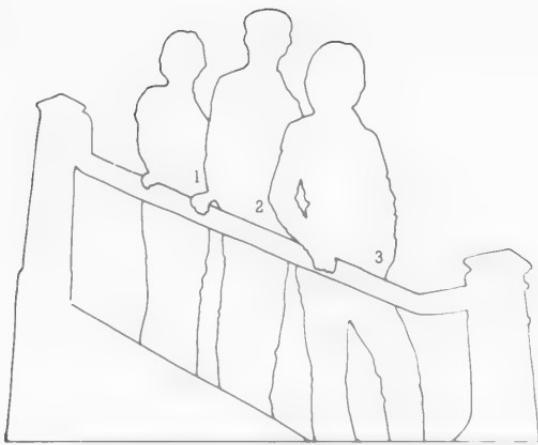




Engineering

1. Maurice Leslie
2. Gilbert Pepitone
3. Carlos Pinheiro

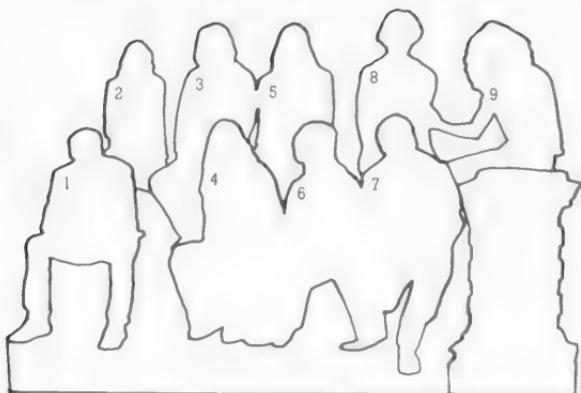




Engineering

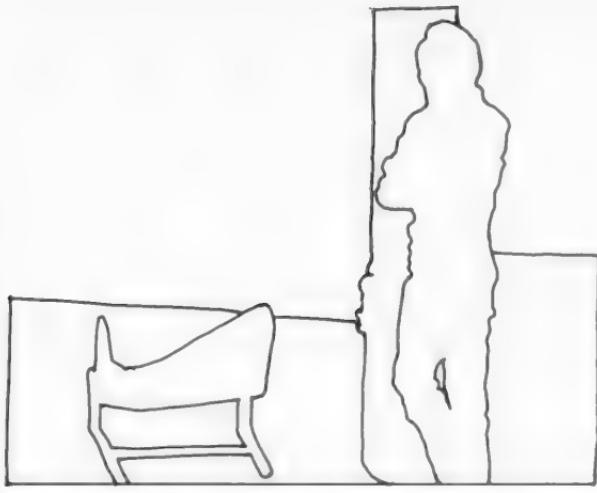
1. George Bettman
2. Robert Heizer
3. Kenneth Woo





-
1. David Rohn
 2. Karen Romeyn
 3. Elliot Moses
 4. Kathy Kovary
 5. Joyce Houlihan
 6. Deborah Kumi
 7. Harry Martinian
 8. Art
 9. Bill

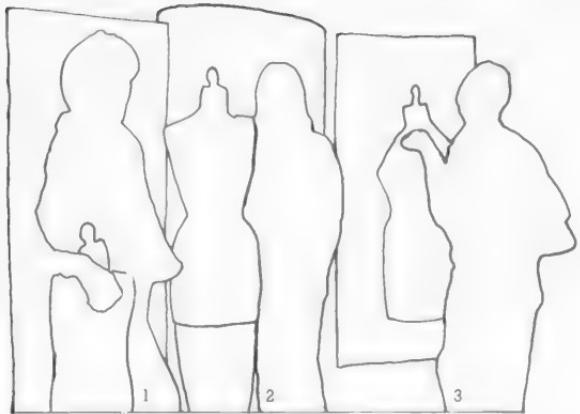




Architecture

John Pallikaras

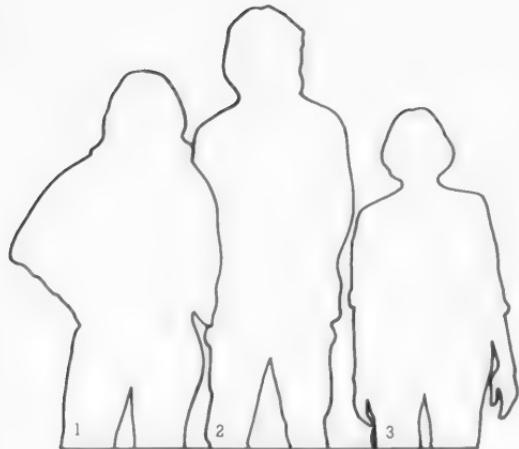




Fashion

1. Wanda Hayes
2. Ivy Seigle
3. Linda Chang

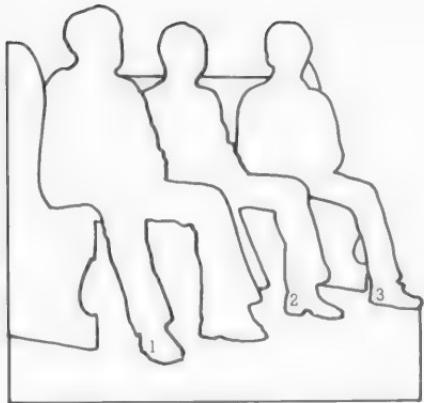




Printmaking

1. Barbara Duval
2. Alan Ruden
3. Liz Ehrlich





Engineering

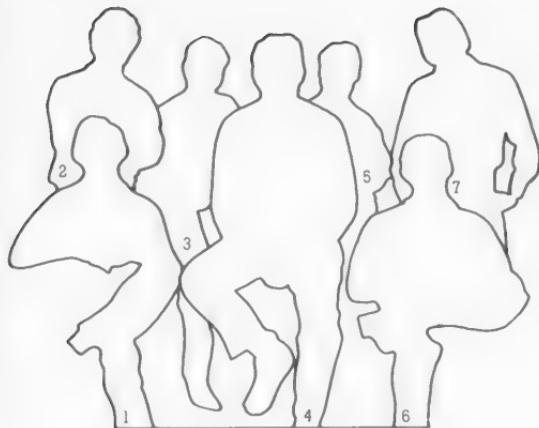
1. Mahabeo Singh
2. Mesias Serge
3. Dennis John





-
1. David John Basque
 2. Mirtha Alvarez
 3. Carolyn Davis
 4. Elton
 5. Beverly Horton
 6. Hyacinth Daniel
 7. Arlene McClary

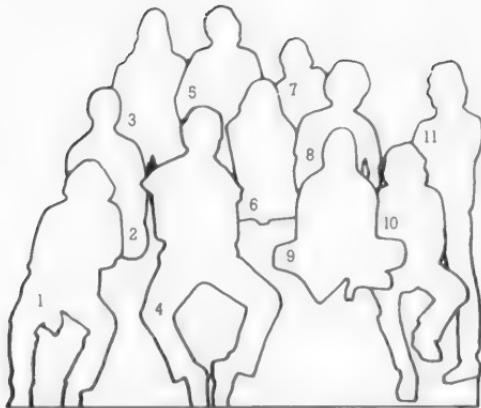




Architecture

1. Marcus Marino
2. Larry Beals
3. George Szendlich
4. Joe Busk
5. Richard Suter
6. Leon Paboojian
7. Andy Cohen

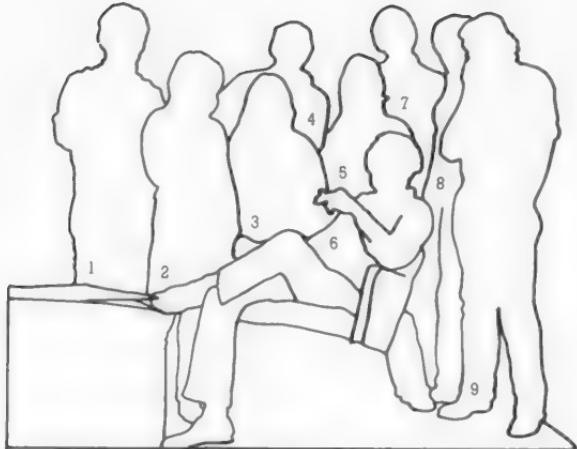




Drawing

1. Sandy Garellick
2. Donald Delli Paoli
3. Pamela Dreyfus
4. Tom Schurr
5. Ki-Choong Cho
6. Melanie Fowler
7. David Gothard
8. Art Church
9. Radha Honig
10. Frank McCarthy





Advertising Design

1. Mark Hogan
2. Koni Shimura
3. Robin Kusten
4. Drew Robinson
5. Belinda Lee
6. Lee Epstein
7. Charles Bromley
8. Kevin Creighton
9. Paul Barath

Graduates Not Pictured

Architecture

Victor Acosta
Segun F. Ajenifujah
Dimitris Alexandrakis
Jesus Alvarez
Natale Barranco
Robert H. Blau
Thomas Canzani
Cutteridge Cedemo
Martha Cesery
Kyung Bong Choi
Jonathan Contract
Timothy Conway
James Coombes III
Walter Cuff
James L. Davis, Jr.
Mario DiCorcia
Michael Difede
Gerard F. Donnelly
Fernando Fernandez
Michael Ferrera
Arthur Fleck II
Thomas Foerderer
Marion Fowlkes
Hanna Gafni
John B. Goehring
Fitzgerald L. A. Grant
Thomas Holian
Miroslav Hromin
James Johnson
Wayne Johnson
Ty Kaul
William J. Keeley
John Kelemean, Jr.

John Kelley
Robert S. Kerr
Jeffrey Kinzler
Nikolaos Koutsomitis
Louis Lin Kuan
Paul Kuehn
Erich O. Kuhles
Henry Hoshing Kwong
Raul D. Lafaye
Michael Landolina
Paul J. Lazzaro
Anthony Lee
John B. Leggett
Alexander Lemberger
Neil M. Lemelman
Scott Lewis
Bruce Ligerman
William R. Lozano
Joma Mahomey
Michael Marzialo
David Mieger
Rafael Mora
Tanya Morrison
Michael U. Muroff
Donald Napp
Peter Paspalas
Deborah Pedler
Martin Radburd
Cameron Rashti
Joyce L. Rhodes
Theresa Roberts
Paul A. Rosas
Robert Roubian
Gaetano Roviezzo

Peter Ruebel
Ivan Santiago
John Schaberg
Klaus Schmitt
William K. Sheehan
Charles Siano
Raymond William Spano
Martha L. Steinberg
Riki Swede
Oded Tal
Yadollah Tehrani
Frank Theodos
Thomas G. Trizzino
Vasiliki Tsatsaris
Daniel Vastola
Irene Velali
Kirk Wassmann
Bice C. Wilson
Richard Wilson
Robert Wolf
Kathleen Avino
Richard Esposito

**Architectural
Engineering**

Lynn Hall
Robert F. Hildebrand
David Kerr
Paul D. Rivera

Art Education

Edward T. Borgen
Robert Flanagan
Pepi Gabor
Bruce Lisanti
Pamella Locks
Barbara A. Morris
Arnita Reed
Norman Tempia

Building Science

Angel Tineo

Chemical Engineering

Frederick J. Doeman
Katherine Gunn
Luis Jordan
Maxim Karafian
Horance Leshmore
Carlos Morandi
Walter A. Vaca
Douglas Young

Chemistry
Alan D. Brook**Communications Design**

Paul Agresti
Walter Ashe
Allen Bianchi
Steve Bowser
Maurie Brown
Florence E. Burns
Jerry Cable
Frank Canore
Gary Cianciotta
Neville A. Davis
Robert Dick
Anthony DiPersia
Nancy Doyle
Dorothy B. Felske
Fred Fowler
Bruce Hadley
George Hoffmann
Annette Hunt
Lisa Irizarry
Marilyn Johnson
Lucille Kinney
Peter Korzaan
Margaret Lee
Joseph P. Lertola
Geralyne Lewandowski
Namiko Link
Laurie McBarnette
Pamela Pollack
Alice M. Rimmelin
Michael Roach

Anthony S. Saris
Stephen R. Schlott
Ellen Schwartz
Dipti Shah
Takane Shimura
Tatiana Sklepkovych
Holly Smith
Steven R. Smith
Thaddeus S. Steward
Maybelle Stickney
Diana Vasquez
Joan Vogel
Susan R. Wacker
Pamela Wood

**Construction
Management**

Robert Bisaccio
Peter Davoren
Victor McDaniel
William Arendt, Jr.
Sebastian D'Allesandro
Earl Hiller
Elizabeth Hollmann
Robert Konopka
Stuart Koshner
John Kryznowek
Victor McDaniel
Frank Nucatola
Carter Proctor
Robert Safarian
Richard J. Smyth
David Thompson
John Tomanelli
Charles Uscinski
Theodore Zach
Francis Ziegler

**Data Systems
Management**

George N. Bettman
Maurice Leslie

Electrical Engineering

Samuel Acquaye
Chun Au
Andrew Bach
Roger L. Bubello
Jaime Camargo
Carmine N. Caron
Leonard F. Chetti
Dennis L. Copemann
Robert Crow III
Robert Eliot
Ronald John Ficarotta
Ruben Ghiraldi
William Ginis
Harry Nehman
Kyriacos P. Hadjipares
George C. Ham
Neville Hohner
Dennis John
Joseph Katzourin
Majid Khan
Kevin Kuhland
Chandra Maharaj
Daniel Mapes
Bradford Mills
Gary J. Nacer
Sean F. O'Brien
Michael F. Orlando
Thomas A. Piazza
John Reformato
Allan L. Robinson
Armando Solorzano
Peter C. Stancato
Suranrt Tanvejsilp

Dan Urdaneta
Larry Robert Zafrin

Environmental Science

Patricia Miller

Fashion

Sharon Bascom
Gwendolyn Carmon
Linda Chang
Christine Cook
Deborah Corsano
Irene DeVita
Linda Diaz
Dorothea Edmonson
Wanda Hayes
Yim Hong Huie
David C. Husarik
Joanne Lazzaro
Cynthia Meserve
Marycarol Miller
Carmelo Pistrutto
Doris D. Pritchett
Tanya D. Richardson
Ivy Seigle
Rachel Smolar
Cherly A. Trainor

Fashion Management & Merchandising

Marilyn Benjamin
Wm. Bradley
Elaine L. Cassinis
Jacqueline Forde
Kathryn L. Garner
Karen Gendusi
Jocelyn Gist
Robert F. Keane
Mary Ann Kurtz
Natalie Ludwig
Deborah Marvell
Frances V. McKinnely
Joan Melnick
Michael Ranoutar
Rhonda Riccio
Janet-Rae Smith
Marie D. Spencer
Deborah St. Clair
Ogden Starr, Jr.
Lauren S. Weiner
Patricia Welsh

Film

Jon DeMartin
Robert Kirkpatrick
Gina Romano

Food Science & Management

Edward Boo
Marcus Morris
Steven Zoltek

Industrial Design

Eunice Bolt
Dennis Cohen
Bruce Glaser
David Jacobson
Lily Moy
Paresh Shah
Julio Soto
Randall Stultz
Robert Thomas, Jr.

Industrial Engineering

Anthony Andres
Harod Antoine
Oy-Min Wee
Lawrence Williams

Integrative Studies

Brenda Branch
Joel Cantor
JoAnn Case
Elizabeth Conard
Pamela Hird
Ira Liss
Richard Murdock, Jr.
Lethia J. Robertson
Rochelle Sitt

Interior/Environmental Design

Russell Corey
Dorothy B. Dallas
Lynn Graziadei
Sondra Miller
Anna Sasso

Mathematics

Rudee Cox

Mechanical**Engineering**

Courtney Bartholomew
William Blackman
Jeffrey DeVerteuil
James DiSantis
Anastasios Frangias
Harry D. Gilliam
Joseph Gulino
Kasuma J. Santos
Ali Yassine

Nutrition & Dietetics

Bernadette Batiste
Norma Bhalai
Erica S. Bittencourt
Gloria Bryan
Virginia Caserta
Linda Consorte
Hyacinth I. Daniel
Lurlanda M. Dewar
Sharon Fishman
Desmond O. Gooding
Fay V. Green-Muckle
Joyclyn Holder
Grace O. Isagba
Mildred E. Mellard
Philomena Oshuntola
Maria A. Pierre
Marlene T. Seaton
Idowu Shatola
Ester F. Weekes
Winsome Wright

Photography

Steven G. Colandrea
Virginia M. Conde
Dominique Edwards
Harriet Goldstein
Alexandra Kent
Michael Starr
Julio Trujillo

Theater Arts

Kenneth Shelley
William Wunder



Prattonia 78

*Pratt Institute
Brooklyn, New York*

Contents

The Administration	2
Departments	
Science and	
Engineering	4
Theatre and Dance	10
Construction	
Management	12
Environmental and	
Interior Design	14
Foundation	16
Communications Design	20
Film and Photography	26
Industrial Design	30
Food Science	34
Architecture	38
Art Education	44
Fashion	46
Fine Arts	52
Humanities	58
Etc.	63

Is it extraordinary, amazing, or merely a strange paradox that a school like Pratt whose success has come from years of being the arbiter or original, highly creative, and often times quite unconventional thought could exist so harmoniously with the tried and true, established, and very conventional formula for running the show. Whatever the reason one thing is certain; it is the ones in command who play a major part in making it all work. Without them it is questionable how well and for how long our institute could exist.



Provost
Steve Kaagan



In this 90th year of (might have been) operation, the Pratt Shoe Factory has enjoyed a rewarding experience. The esthetic adhesion of soles, heels and uppers is indeed challenging and with the assistance of expert professionals we have succeeded in a gratifyingly large number of combinations. The only difficulty we had was in pairing the successfully combined soles, heels and uppers. Our extensive advertising efforts to locate substantial numbers of potential customers for non-pairs reinforced our research which concluded there were none. We are delighted to report, however, that what appeared to some possibly to be an error in manufacturing has become a windfall as the

uppers, soles and heels are selling like hot cakes with syrup in our employee restaurant endearingly known as the P.H. (pancake heaven) shop among our contented employees.

Richardson Pratt, Jr.
President
Richardson Pratt, Jr.

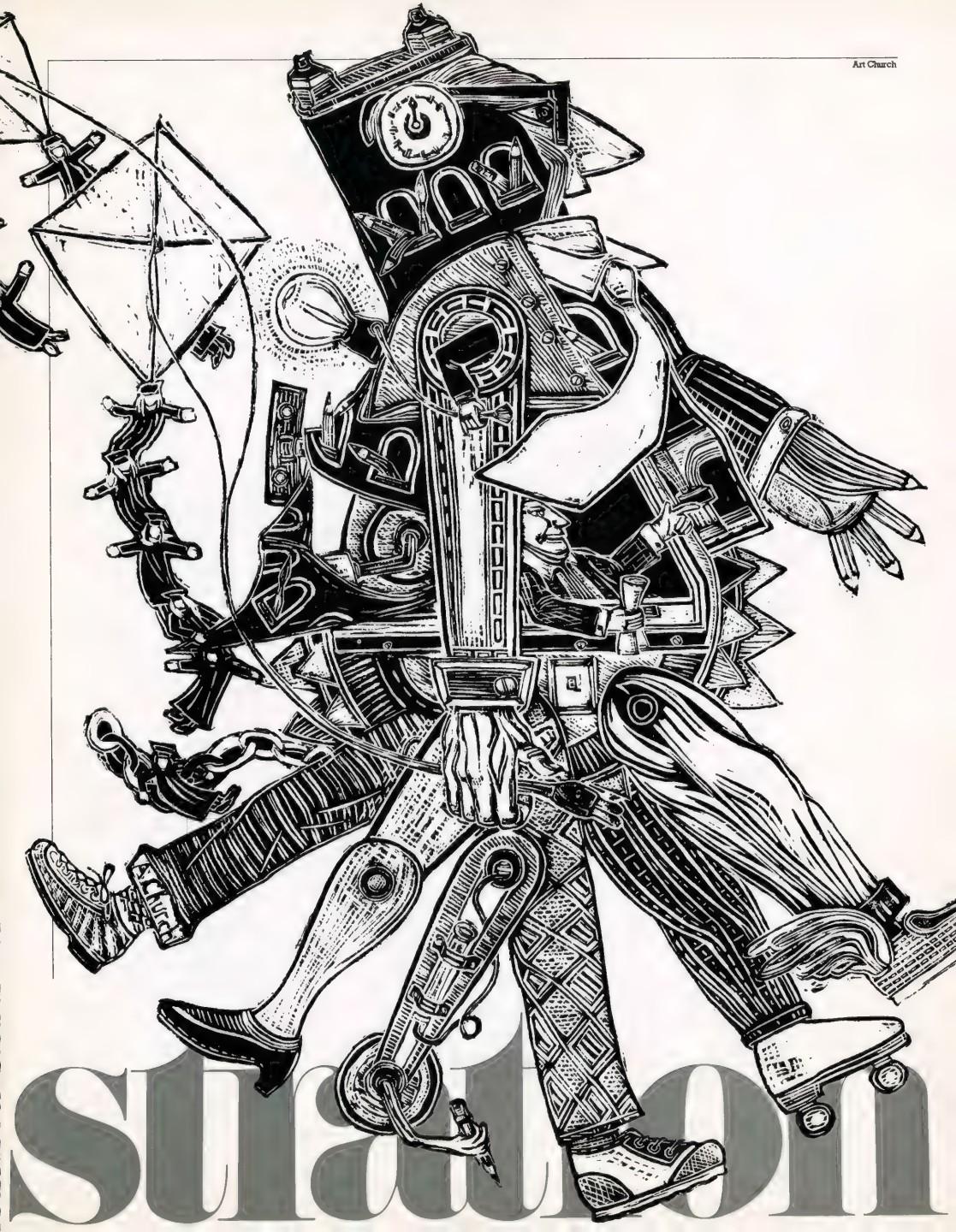


Deans
Nasser Sharity, Bruce Sharpe,
Joelle Brink, Warren Gran, Izchak
Friedman, Arthur Seidman



Vice Presidents and
Legal Counsel
John Klinzing, Joe Azzinaro,
Stratton Lee, Matthew Hall

Administrators



survivor

Fred Assadourian
Tamas Bartha
Vicki Baartmans
Peter Basch
Eleanor Baum
Sigmund Beale
Morton Berstein
Theodore Borecki
Raymond Borichewski
Howard Boyet
Richard Burke
Marvin Chartin
Donald Duncan
Burton Fabricand
Abraham Finkelstein
Izchak Friedman
Paul Friedman
Leary Gilpin
Benjamin Gross
Luther Haibt
George Helme
Morton Herman
Esmet Kamil
Harry Katzan, Jr.
Max Klinger
Herman Krinsky
Joel Levitt
Haroun Mahrous
Frank Monasa
Peter Markstein
John McClarnon
Richard North
Stanley Petrick
Ida Rafail
Frank Rand
Julius Randall, Jr.
Frank Rankin
John Rice
Ben Sandler
Joseph Schwaije
Arthur Seidman
Carole Sirovic
Herbert Tesser
Linda Wilson
Wen Yu
Demetrius Zelios

Science & Engineering




```

BATCH RUN 11545-40043
JOE STUDENT // 08-22-73
4X5

C TO PRODUCE ONE ENGINEER
C BEING HERE
100 GO TO 101,105,1000
100 IF .NOT. 101,105,1000
100 IF .NOT. AVG(4.0) > 900.300,800
200 FORMAT(1SH,O0 TO ADMISSIONS)
300 CONTINUE
DIMENSION JS(1,14),10(100,100)
100 JS=0,10=400,1000
400 DO 500 I=1,14
500 GO TO 600
600 GO TO MATH
700 GO TO SCIENCE
800 GO TO HUMANITIES
900 CONTINUE
1000 IF JS(1,14) < 900,400,1000
900 *** POSSIBLE ERROR***CONTROL
    FLOWS OUT END OF PROGRAM ***
1000 YOU MADE IT!
C REMOVE ENGINEER HERE
C END
C STOP
RUN TIME 4.000 YEARS
EST COST 61,402
*****
```

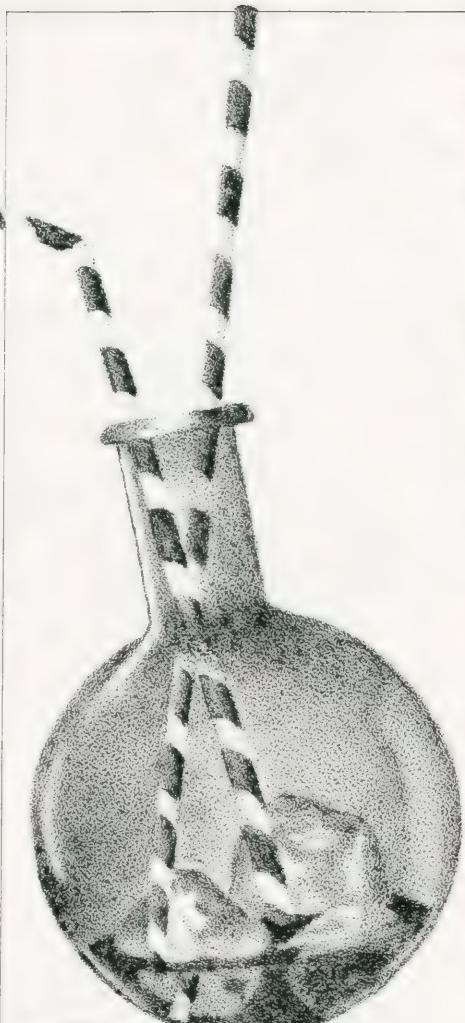
RUN TIME 4,000 YEAR
EST COST \$16,402

Poof!



Well, I mean like, dey give me dis yo-yo and they tell me to use it. I mean, like, whoever gave ya yo-yo lessons before. I mean, just because the string busted, ain't no use to get all bent out of shape over it.

As the yo-yo attains a static charge from the Telas coil in excess of 125,000 ergs and is subjected to a magnetic flux of eight or more nano-Webers per centimeter, it attains a state of hyperkenesis and, barring a disruption in the time space continuum, warps tangentially into the future.



decent







Theatre & Dance

"All the worlds a stage . . ."

— Wm. Shakespeare,
As You Like It

**"I open in Vegas
Thursday . . ."**

— Sheeky Green,
The Tonight Show

It is Shakespeare, not Sheeky, who proceeds to call us "players in it". Why, then, do we need actors or even theatre? Perhaps some of us are better at baring ourselves naked to a house of 750 than others. Who would you rather see on Broadway, Dustin Hoffman or your Uncle Nat? (Although he's "one heck of a storyteller"—your Aunt Louise.)

Ian Calderon
Paul Corrigan
James Cunningham
Laura Dean
Michele Geller
Dick Green
Michael Halpern
Peter Harvey
Jordan Hott
Herbert Lager
Kermit Love
George New
Nancy Rhodes
W.M.H. Sciretta
Carol Spier
Pauline Tish



We are constantly acting, putting up different facades with different people. Somehow, though, there are always those people who can take control of an audience.



Actors are everywhere. Look at that guy on your right. We all have the potential to release and recreate emotions at any time, but due to a suppressive society, we learn to bottle up and hide our true feelings, often our most precious possessions. Thus, how does one know if one is ever really ready to enter a life in the theatre?





CONSTRUCTION MANAGEMENT

In the beginning, when Jack built his house, the site was a muddy wasteland, covered with rocks.

Jack said let there be a foundation and nothing happened. So Jack got his shovel and dug a foundation. Jack saw how good the foundation was, but felt a great pain in his back, so Jack hired some labor. Then he said let there be a frame and so it happened, the labor built the frame . . . And so it was—this was the house

that Jack built. He built more than one of course, but it didn't get any easier as he went along. Things got more complicated—building codes and zoning laws weren't around in the beginning. The technology advanced, labor formed unions, and inflation made the cost of everything skyrocket. So Jack had to put his shovel away and pick up a briefcase. There's just more to building these days than just hitting the nail on the head.

Alton Burton
Phillip Dworkin
Richard Flanigan
Leo Kuhn
Howard Horii
Herbert Kunstadt
Joseph LaRocca
Harry Mahler
Irving Minkin
Philip Olin
Jules Sells
Bertram Sherman
Irving Sigman
Maxfield Vogel
Norbert Turkel
J.S. Unger
Murray Weber

ENVIRON AND INTERIOR

Evan Bellin
Rex Curry
Joseph Paul D'Urso
Phillip Farrell
Frederick Goldberg
Harley Jones
Stephan Klein
Laurie Maurer
R. Guy McGinnis
James Morgan
John Pile



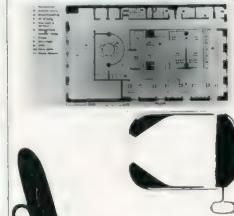
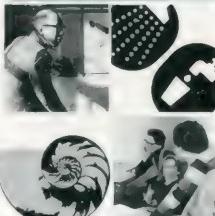
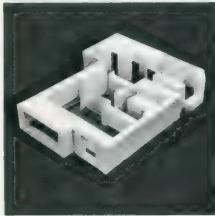
Photo: Garry

MENIAL R DESIGN

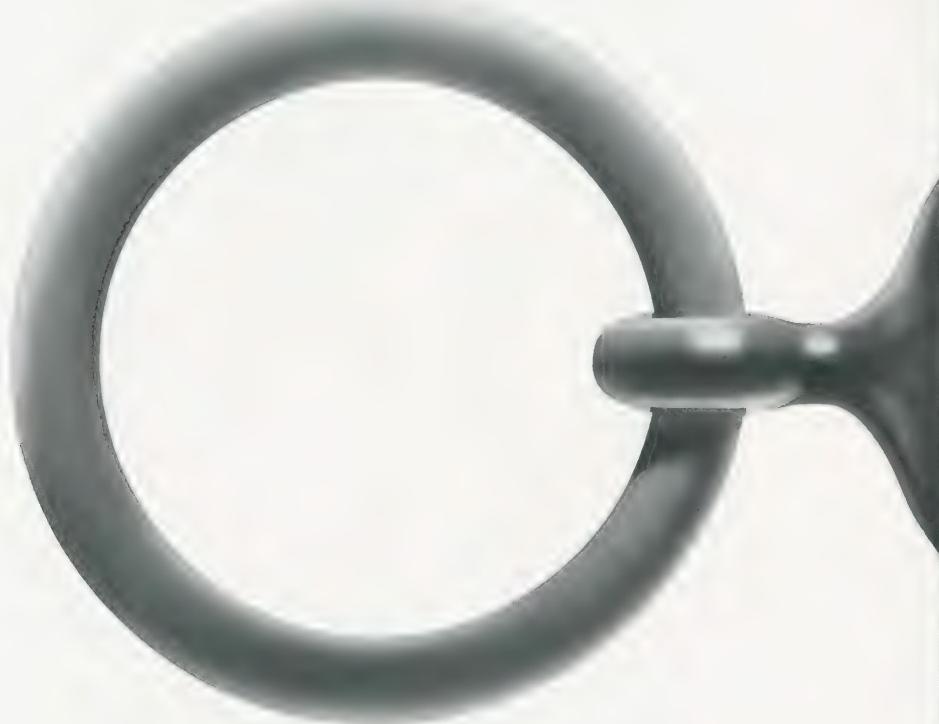


You've been tucked away in some god-forsaken, obscure corner of Pratt for four years, your department forgotten by most and unknown to the rest. That distinct feeling of insignificance left you asking yourself what was it all for. But after your weekend rendezvous with your drafting desk, the crit on your design for turning Notre Dame into the world's largest disco made it all seem worthwhile. You've already forgotten that just a little while ago you were about to turn in the old T-square and use your wrist as a cutting board.

And so what if your parents think that they've just spent twenty thousand so you could learn about the effect of hydrocarbons on the reforestation of the Douglas Fir in Prospect Park. And so what if after your twelfth explanation to them your mother asks for help in choosing the plastic slipcover for that new Danish Modern armchair in the living room. At least you feel comfortable in knowing that you've learned not only how to decorate an environment but also how to decorate *with* an environment.



FOUNI



INSTITUTION



In this beginning there existed a sect consisting of an institute, a company of gods and a group of students . . .

Herbert Beerman
Al Blaustein
Mary Buckley
Ray Ciarrochi
Bruce Colvin
William A. Fogler
William Fasolino
Kathryn Filla

David Gates
Eugene Garfinkle
Marion Greenstone
Richard Hall
Phoebe Hellman
William Hochhausen
Ted Kurahara
Jacob Landau

Edward Lazansky
Donald MacKinnon
John Pai
Joseph Phillips
Christopher Sanderson
William Sayler
Charles Schucker
Richard Welch



Words are always thin when trying to describe a great man. What they show clearly is that Philip Schmidt pushed and pulled us, helping us to expand in one way or another. They also show that he will continue to do so. With all other accomplishments aside, we feel that alone is a sign of greatness.

"A presence that is constant and admirable in intellect and sensitivity is easy to love. The same presence is most difficult to lose."

Bill Fogler

"Every day was a learning experience."

Lilyan Last

"Philip knew himself and in so doing understood us."

Joseph Phillips

"Philip Schmidt was for me a kind of hero in a world where such worship seems to have ceased to exist."

David John Basque

"Professor Philip Schmidt was a human being who had the great capacity to make one question things, a simple thing perhaps, but this leads one to the extraordinary, unending process of learning."

Kathryn Filla

"Most assuredly I can no longer experience his pain, his reality. I am no longer bound by history. He helped me stand on my own two feet. I've lost a friend."

Bill Sayler

"He raised the questions and lowered the illusions."

Steven Bennett

Homage to reason
Philip when will you die.
This is the mourning
Handsome ruddy nose
I think I miss him
very much.

Herbert Beerman

"He had a remarkable ability for presenting complicated ideas crisply, briefly, and sometimes humorously."

Marion Greenstone

"The thoughts which are in my mind are such that the reality of having known one as he brings beauty that overpowers even the saddest moments."

Sandy Benjamin

"He was our leader. He was our friend. GOODBYE PHILIP, GOODBYE FRIEND."

Gene Garfinkle

These students, having come from the vast hinterland of much that was nothingness, were young and impressionable. Their world was without form, and void, and darkness pervaded their countenances. Immediately the gods of colour deemed that they should see light and with the help of the theorists, there was light. The students began to see the fantasy world around them with the myriad of beautiful colours that once lay dormant in near darkness. Excitement and optimism filled their eyes.

This was not enough. Soon a second group of gods whose forte was working with plaster and clay decided that there must be form and structure in their world of shapeless space. Shortly after, the students began to mold the mounds of earth that appeared before them as if by magic or miracle. Soon their efforts bore wondrous fruit and the gods saw that this was good. Yet, there was still more to be learned.

A third group, the gods of pen and ink, of paint and crayon, of charcoal and conte, knew that these new students must learn to use line and tone to arrive at an image. They must learn to draw the creatures that moved about them and to render men in their own image. It was not long before figures of great beauty and perfect gesture appeared on the scrolls before them. Excitement was shared by all.

Now it seemed that the gods had given them all that was needed to prepare them for what was yet to come and their work now completed it was time for the gods to rest. With confidence and self satisfaction they sat back and began to watch the powerful lot they had created for soon another group would arrive.

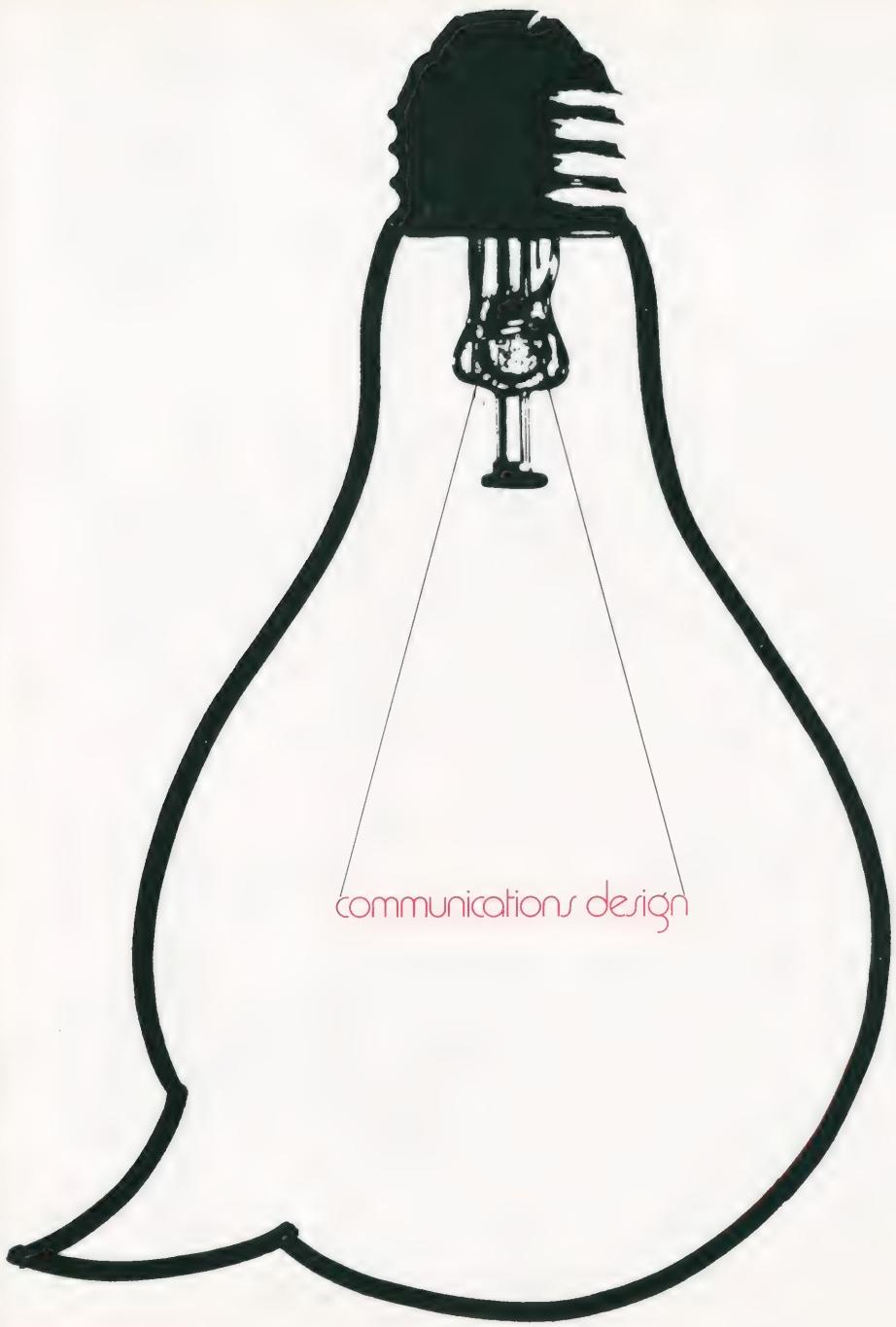


If it's true that people without problems lead boring lives, the communications student lives a thrill a minute. Problems are everywhere, inside and outside. How can someone enjoy meeting a wall with every step?

I wouldn't know but I'm sure he has an idea . . .

Donn Albright
Don Ariev
Ray Barber
David Barnett
Michael Becker
Frank Bozzo
Gregory Chislovsky

Dale Clark
Gerry Contreras
Bob Dacey
Kenneth Deardoff
David Epstein
Lee Epstein
David Gates
Charles Goslin
Ruth Guzik
Art Harris
George Klauber
Jacob Landau
Herschel Levit
Gerald Lynas
Jacqui Morgan
Barbara Nessim
David Passalacqua
Werner Pfeiffer
Stan Smith
Bert Waggoner
Douglas Wink



communications design



On the way to class he stops at Jake's. As he gets his gum and his change a smile spreads across his face, the deadline has been met. He realizes he must also meet his teacher and proceeds to class sans smile.

A pack of gum later his piece is critted and two weeks of tension melt into wonderful relief. With a new problem bouncing in his skull he goes home anxious to begin work on it. He sharpens his pencil, opens his pad, and falls into a deep sleep.

Slowly he fills up his sketchbook. Slowly he fills up his trash can. The answer can come at anytime and anywhere. It may be on the napkin while sitting at Mike's or it may be while sitting on the toilet (and it may stay there).

The problem is the first thing to greet him in the morning and at night it

never wants to leave. He thinks constantly. While riding the F train the noise goes unnoticed. At Jay Street he becomes excited with a possibility. At Rockefeller Center he realizes he has gone nowhere.

Whether dramatically or quietly the solution eventually appears, but he is far from finished. Another flurry of sketches will follow until the idea is solid. The hardest part is over but much time will be spent transforming the idea into a finished piece. All along he will ask himself, "Is it good?" It has been said that communications design can be two things; chewing gum for the eyes or chewing gum for the mind.

On the way to class he stops at Jake's. As he gets his change a smile spreads across his face. He knows he has just chosen the gum four out of five art directors recommend.





Peter Pore





THE AMERICAN IMAGE



MEN'S FASHIONS • 1977
Prattler



SIMONIZ PRESENTS THE FIRST SHOE-POLISH AS TOUGH AS A CAR WAX.

Awards & experience.

• 1968 - American Varnish
• 1969 - DuPont
• 1970 - DuPont
• 1971 - DuPont
• 1972 - DuPont
• 1973 - DuPont
• 1974 - DuPont
• 1975 - DuPont
• 1976 - DuPont

• 1977 - DuPont

• 1978 - DuPont

• 1979 - DuPont

• 1980 - DuPont

• 1981 - DuPont

• 1982 - DuPont

• 1983 - DuPont

• 1984 - DuPont

• 1985 - DuPont

• 1986 - DuPont

• 1987 - DuPont

• 1988 - DuPont

• 1989 - DuPont

• 1990 - DuPont

• 1991 - DuPont

• 1992 - DuPont

• 1993 - DuPont

• 1994 - DuPont

• 1995 - DuPont

• 1996 - DuPont

• 1997 - DuPont

• 1998 - DuPont

• 1999 - DuPont

• 2000 - DuPont

• 2001 - DuPont

• 2002 - DuPont

• 2003 - DuPont

• 2004 - DuPont

• 2005 - DuPont

• 2006 - DuPont

• 2007 - DuPont

• 2008 - DuPont

• 2009 - DuPont

• 2010 - DuPont

• 2011 - DuPont

• 2012 - DuPont

• 2013 - DuPont

• 2014 - DuPont

• 2015 - DuPont

• 2016 - DuPont

• 2017 - DuPont

• 2018 - DuPont

• 2019 - DuPont

• 2020 - DuPont

• 2021 - DuPont

• 2022 - DuPont

• 2023 - DuPont

• 2024 - DuPont

• 2025 - DuPont

• 2026 - DuPont

• 2027 - DuPont

• 2028 - DuPont

• 2029 - DuPont

• 2030 - DuPont

• 2031 - DuPont

• 2032 - DuPont

• 2033 - DuPont

• 2034 - DuPont

• 2035 - DuPont

• 2036 - DuPont

• 2037 - DuPont

• 2038 - DuPont

• 2039 - DuPont

• 2040 - DuPont

• 2041 - DuPont

• 2042 - DuPont

• 2043 - DuPont

• 2044 - DuPont

• 2045 - DuPont

• 2046 - DuPont

• 2047 - DuPont

• 2048 - DuPont

• 2049 - DuPont

• 2050 - DuPont

• 2051 - DuPont

• 2052 - DuPont

• 2053 - DuPont

• 2054 - DuPont

• 2055 - DuPont

• 2056 - DuPont

• 2057 - DuPont

• 2058 - DuPont

• 2059 - DuPont

• 2060 - DuPont

• 2061 - DuPont

• 2062 - DuPont

• 2063 - DuPont

• 2064 - DuPont

• 2065 - DuPont

• 2066 - DuPont

• 2067 - DuPont

• 2068 - DuPont

• 2069 - DuPont

• 2070 - DuPont

• 2071 - DuPont

• 2072 - DuPont

• 2073 - DuPont

• 2074 - DuPont

• 2075 - DuPont

• 2076 - DuPont

• 2077 - DuPont

• 2078 - DuPont

• 2079 - DuPont

• 2080 - DuPont

• 2081 - DuPont

• 2082 - DuPont

• 2083 - DuPont

• 2084 - DuPont

• 2085 - DuPont

• 2086 - DuPont

• 2087 - DuPont

• 2088 - DuPont

• 2089 - DuPont

• 2090 - DuPont

• 2091 - DuPont

• 2092 - DuPont

• 2093 - DuPont

• 2094 - DuPont

• 2095 - DuPont

• 2096 - DuPont

• 2097 - DuPont

• 2098 - DuPont

• 2099 - DuPont

• 20100 - DuPont

• 20101 - DuPont

• 20102 - DuPont

• 20103 - DuPont

• 20104 - DuPont

• 20105 - DuPont

• 20106 - DuPont

• 20107 - DuPont

• 20108 - DuPont

• 20109 - DuPont

• 20110 - DuPont

• 20111 - DuPont

• 20112 - DuPont

• 20113 - DuPont

• 20114 - DuPont

• 20115 - DuPont

• 20116 - DuPont

• 20117 - DuPont

• 20118 - DuPont

• 20119 - DuPont

• 20120 - DuPont

• 20121 - DuPont

• 20122 - DuPont

• 20123 - DuPont

• 20124 - DuPont

• 20125 - DuPont

• 20126 - DuPont

• 20127 - DuPont

• 20128 - DuPont

• 20129 - DuPont

• 20130 - DuPont

• 20131 - DuPont

• 20132 - DuPont

• 20133 - DuPont

• 20134 - DuPont

• 20135 - DuPont

• 20136 - DuPont

• 20137 - DuPont

• 20138 - DuPont

• 20139 - DuPont

• 20140 - DuPont

• 20141 - DuPont

• 20142 - DuPont

• 20143 - DuPont

• 20144 - DuPont

• 20145 - DuPont

• 20146 - DuPont

• 20147 - DuPont

• 20148 - DuPont

• 20149 - DuPont

• 20150 - DuPont

• 20151 - DuPont

• 20152 - DuPont

• 20153 - DuPont

• 20154 - DuPont

• 20155 - DuPont

• 20156 - DuPont

• 20157 - DuPont

• 20158 - DuPont

• 20159 - DuPont

• 20160 - DuPont

• 20161 - DuPont

• 20162 - DuPont

• 20163 - DuPont

• 20164 - DuPont

• 20165 - DuPont

• 20166 - DuPont

• 20167 - DuPont

• 20168 - DuPont

• 20169 - DuPont

• 20170 - DuPont

• 20171 - DuPont

• 20172 - DuPont

• 20173 - DuPont

• 20174 - DuPont

• 20175 - DuPont

• 20176 - DuPont

• 20177 - DuPont

• 20178 - DuPont

• 20179 - DuPont

• 20180 - DuPont

• 20181 - DuPont

• 20182 - DuPont

• 20183 - DuPont

• 20184 - DuPont

• 20185 - DuPont

• 20186 - DuPont

• 20187 - DuPont

• 20188 - DuPont

• 20189 - DuPont

• 20190 - DuPont

• 20191 - DuPont

• 20192 - DuPont

• 20193 - DuPont

• 20194 - DuPont

• 20195 - DuPont

• 20196 - DuPont

• 20197 - DuPont

• 20198 - DuPont

• 20199 - DuPont

• 20200 - DuPont

• 20201 - DuPont

• 20202 - DuPont

• 20203 - DuPont

• 20204 - DuPont

• 20205 - DuPont

• 20206 - DuPont

• 20207 - DuPont

• 20208 - DuPont

• 20209 - DuPont

• 20210 - DuPont

• 20211 - DuPont

• 20212 - DuPont

• 20213 - DuPont

• 20214 - DuPont

• 20215 - DuPont

• 20216 - DuPont

• 20217 - DuPont

• 20218 - DuPont

• 20219 - DuPont

• 20220 - DuPont

• 20221 - DuPont

• 20222 - DuPont

• 20223 - DuPont

• 20224 - DuPont

• 20225 - DuPont

• 20226 - DuPont

• 20227 - DuPont

• 20228 - DuPont

• 20229 - DuPont

• 20230 - DuPont

• 20231 - DuPont

• 20232 - DuPont

• 20233 - DuPont

• 20234 - DuPont

• 20235 - DuPont

• 20236 - DuPont

• 20237 - DuPont

• 20238 - DuPont

• 20239 - DuPont

• 20240 - DuPont

• 20241 - DuPont

• 20242 - DuPont

• 20243 - DuPont

• 20244 - DuPont

• 20245 - DuPont

• 20246

ALKMINT

EWING GUM

VING GUM

... GUM

Don't put gum in after use.



For the eyes; for the mind.



FILM & PHOTO GRAPHY



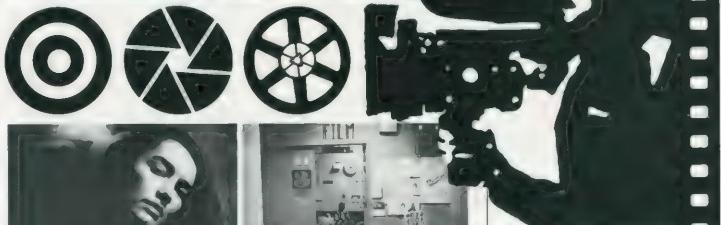
"Photography came into being through an artistic urge." "And William Henry Fox Talbot was led to make his . . . researches because he found it difficult to draw." "Anyone who has mastered a few simple instructions can make printable negatives with a pocket camera." "The amateurs range from . . . to the group to whom photography is an extremely serious matter, and who will spare no pains to achieve the technical quality and aesthetic effect they personally desire."

Encyclopedia Britannica, Vol. 17:

Marty Abrahams
Allan Brown
Regina Cornwell
Diana Edkins
Robert Fiala
Arthur Freed
David Freund
William Gedney
Daniel Haskett
Marvin Hoshino
Lew Jacobs
Al Jarnow
David Langley
Robert Levin
Judy Linn
Babette Mangolte
Nick Manning
Paul McDonough
William Milling
Alan Newman
Anthony Nobile
James Pasternak
Roger Phillips
Amy Taubin

BIBLIOGRAPHY.—General: L. P. Clerc, *Photography: Theory and Practice* (English transl., G. E. Brown, ed., London, New York, 1937); J. M. Eder, *Ausführliches Handbuch der Photographie* (3rd ed., Halle, 1927, etc.); C. Fabre, *Traité encyclopédique de photographie* (Paris, 1889; supplements 1892, 1897, 1902, 1906); K. Henney and B. Dudley, eds., *Handbook of Photography* (1939); C. E. K. Mees, *Photography* (1937); T. H. Miller and W. Brummit, *This is Photography* (1946); W. D. Morgan, ed., *The Complete Photographer* (65 parts, 10 vols., 1941–43); C. B. Nebiette, *Photography: Its Principles and Practice* (4th ed., 1942).
P to Plant Quarantine, 1958

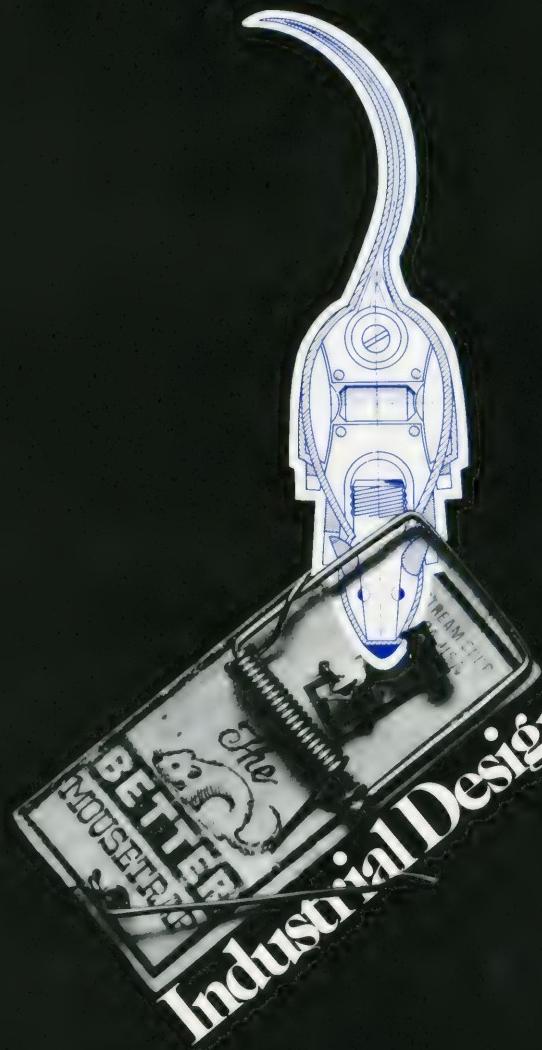




"While depressing flaps A, B, C and D, thread Flotation-Deck-Supports 11A and 11B through Pool-Edge-Siding "K" and at the same time force the entire sub-assembly into Edge-Receptor-Slit 22 (Secure with nuts as 4A, 4B, 4C, 4D and 4E)..."

From an instruction sheet explaining how to build an above-ground swimming pool for dolls"*

Ralph Applebaum
Giles Aureli
Florence Beznutczyk
Alfred Blumenfeld
Frederick Blumlein
William Fogler
Gerald Gullotta
Rowena Kostellow
Joseph Parrott
Gordan Perry
Alexander Sarkis
George Schmidt
Richard Welch
Stanley Wysocki



Industrial Design

Could Erma Bombeck when she wrote:

It was either Thomas Jefferson or maybe it was John Wayne who once said, 'your foot will never get well as long as there is a horse standing on it.' have been aware that she had summed up the very logic that has made Industrial Design what it is today? (Could she have known that Victor Papanek once described to me a certain aesthetically oriented design school in Germany as being "mind fucking").

There is no question what design is, the problem is, "What is it like?" Well, Industrial Design is not

unlike many things, as a matter of fact its not unlike anything.

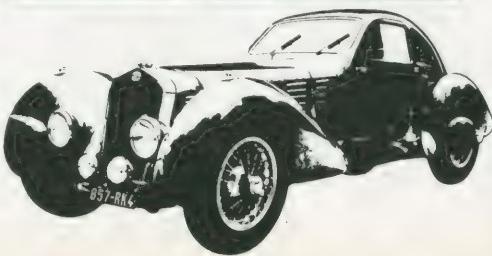
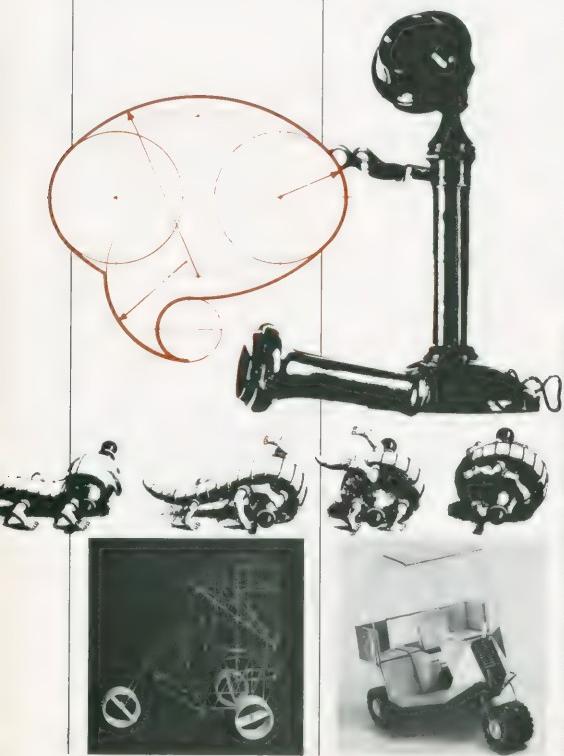
Design education has managed to merge the art of playing with the act of working, after all what else could you say in defence of tea pots designed with emotional connotations reminiscent of your grandmother on your father's side, or the classic, packaging eggs in aerodynamically designed paper constructions and dropping them out of a fourth floor window onto unsuspecting pedestrians below.

These are parts of design education that seldom manifest themselves in the

end product, with the possible exception of that five year period where all 362 variations of electric blow dryers on the market entailed subliminal connotations to the male sex organ (a remarkable achievement in so short a time).

Such are the unspoken joys of design education, an experience, as of yet, unequaled, with the possible exception of a "soft" toilet seat.

*Papanek, V. and Hennessey, J.;
How Things Don't Work; 1977





Take a look at yourself. If you really are what you eat, you may have turned into Polysorbate 60 since the last time you checked. Look at the ingredients. A lot more goes into what you eat than you think, or would like to. There's also a lot more to the people behind what you eat than you think. Take a look at the ingredients and you can bet your bottom Bromo that they're capable of a lot more than just cooking up a storm.

Joy Crichtlow
Julia Erwin
Margaret Franks
Ailan Freedman
Lynne Garnett
Joan Goldman
Renee Hacker
Irene Judge
Richard Kemble
Hilda Kriegenhoffer
G.E. Livingston
Pedro Rosso
Alyette Schizas
Ina Martin Stewart
Alfred Zaher



FoodScience







Ingredients Basic food preparation and special diets; layout, design, and equipment in food service areas; food sanitation and safety; menu planning; food merchandising, business law and management as preservatives; specialty foods and services (sweetener); healthcare administration and hospital practicum; nutrition; physiology and microbiology. Experience added to enhance flavor. Contains proper ingredients to yield well balanced modern dietary needs in ability and knowledge.



ARCHITECTURE

Raimond Abraham
Ronald Adams
Gilbert Amiaga
Richard Anderson
Luis Aponte-Pares
Henry Arnold
Robert Arien
Carolyn Bachan
Daniel Balk
Bill Bedford
George Bergs
Richard Bernstein
Noel Phyllis Binkley
John Bloch
Paul Buckhurst
Barbara Carr
Glean Chase
Edward Cohen
Lowell Cohn
Jan Dabrowski

Timothy D. Dacey
Samuel DeSanto
Theobalt L. David
Andrew Deutch
Robert Devine
Ronald DiDonno
Conrad Dike
James Doman
Tony Dominski
Ralph Dorazio
Juan Downey
Arthur Edwards
Eleanor Eick
John Ellis
Gamal El Zoghby
Robert Esnard
David Etherton
Giuliano Fiorenzoli
Allan J. Forrest
Vittorio Giorgini

Jerry Glowczewski
Alex Goldfine
Leon Goodman
Raymond Gordon
Warren Gran
David Hack
Stephen A. Lamb
Y.S. Lee
Paul Heyer
Michael Holland
Arno Hutt
Yvonne Issac
Gerald Jacobson
John Johansen
Richard Kahan
Samuel Kaplan
Roger Katan
William Katayevos
Sidney Katz
Eyan Kaufman
Ismail Khan

Dorothee King
August Komendant
Richard Korand
Harold Kuplesky
Hareesh Lalvani
Robert Pelosi
Catherine Morrison
Statton Peale
Robert Steinhardt
Brian Sullivan
Thomas J. Thomas
Narelle Townsend
Michael Trencher
Loretta Vinciarelli
Christopher Wadsworth
Philip B. Walkick
Maurice Wasserman
Peter Wilson
Virginia Yang
Hamford Yang
Arthur Zabarkes
Lev Zetlin
Jeffrey Zupan

William Meyer
Nancy Miao Twichell
Marvin Mills
Catherine Morrison
Statton Peale
Robert Pelosi
Susan Perlstein
Stuart Peritz
Jan Peterson
Rosaria Piomelli
Smart N. Polly
Brent Porter
John A. Procaccino
George Raymond
James Robinson
Marvin Roth
Donald Ryder
Ernest Sage
Stanley Salzman
Alfred Schimmel

Harvey Schultz
John Saley
Sidney Shelov
Michael S. Simon
Arthur Spert
Walter Steinhardt
Brian Sullivan
Thomas J. Thomas
Narelle Townsend
Michael Trencher
Loretta Vinciarelli
Christopher Wadsworth
Philip B. Walkick
Maurice Wasserman
Peter Wilson
Virginia Yang
Hamford Yang
Arthur Zabarkes
Lev Zetlin
Jeffrey Zupan

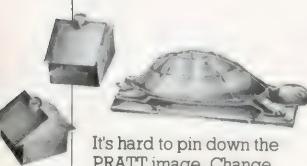


ARCHITECTURE





On the first day of architectural school there was a group lecture given in which the head of each department spoke. The speeches were not so much informational as an attempt to infuse the freshman class with the nobility of the art. They cheese and crackered us after the lecture. With each glass of wine, the nobility of architecture became more and more apparent.



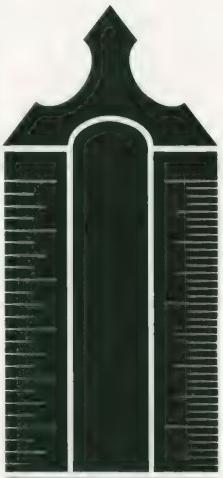
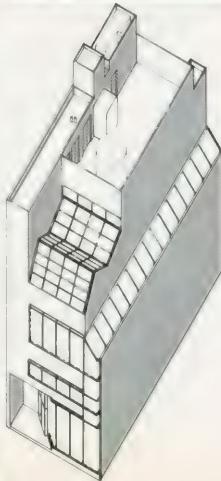
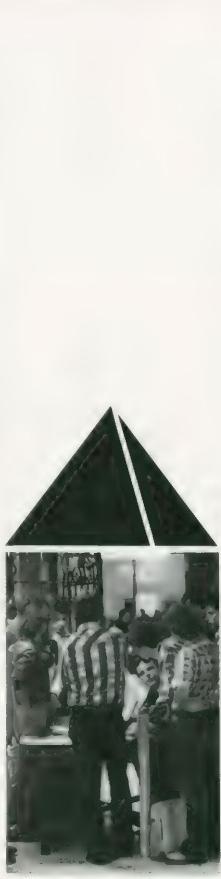
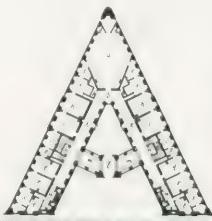
It's hard to pin down the PRATT image. Change is constant here and design philosophies clash from one room to another. The turn of the decade upheavals were media charged events that certainly revolutionized the school.

We now have the freedom to call drawing courses "Media", the gymnasium the "Activities Resource Center", the campus maintenance car a "Pratt Urban Vehicle" and working drawings "Planning Management". (Hallelujah! Free at last, free at last.) Come to registration early on bended knee with nineteen hundred dollars and a six-pack.

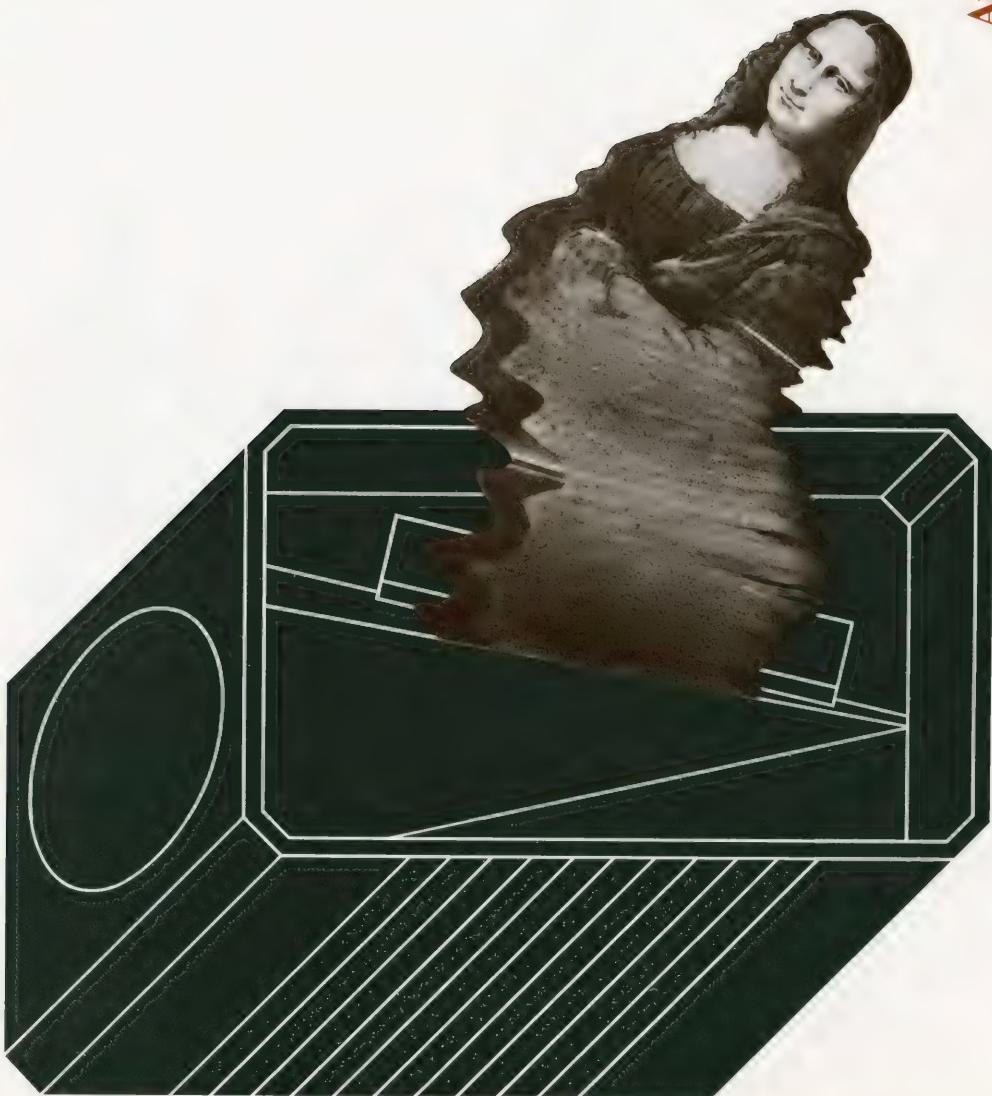
Architectural history is only two semesters now. Facts only confuse the issue. All institute electives include: "God and his Man", "Literature as a Placebo", and "Preventive Dentistry". A new director. A new "Resource Center".

Collective Drafting Rooms. Changes, changes. Ever since the Student Evaluation system was instituted the wall in the second floor men's room has never looked better.





Michael Desiano
Barbara Erlichman
Gillian Jagger
Dorothy McGahee
Andrew Phelan
William E. Russell
Nancy Ross
Judith Reiss
Anne M. Sternbach





"It's a pitcha of you and mommy. And that's me there with the red hat. I consider it an attempt to two dimensionally synthesize the harmonic interpersonal relationships inherent within the nuclear family by juxtaposing obtuse allegorical value systems and simultaneously contrasting existential

objectivity to the tangential Aryan ideals while inversely relating Nietzschean political concepts to the coagulation of Western man's primitivistic ambiguity resulting in a clarification of my basic premise concerning the essence of man. And there's my sister being dumb."



TONIGHT TOMORROW TUESDAY EAST

"What is this thou hast done?"

"Please, look at the bright side of things. These leaves could be very profitable. There are so many possibilities; the long leaf, the mini leaf, strapless evening leaves . . . You could come out with something new every year and before you know it you'd have your own Lincoln Continental edition."

"Perhaps thou hast done well, but these leaves are so fragile, they won't even survive a photo session. Perhaps skins . . ."

"Now you're talking! Could you have them ready by Tuesday and make the pants real tight?"

"No, I don't think so. These clothes must be functional, too. You see, you have a lot of walking to do."

Paul Agule

Jane Augustine

Felix Buttar

Marilyn Church

John Cloonan

Linda Daley

Madeline Darling

Rose Fabricant

Murrel Fleming

Linda Goldberg

Judie Grimaldi

Thomas Hass

Barbara Hanlon

Susan Jones

Nina Kurtis

Marion Lillard

Carol Luiken

Charles Macri

Melissa Meyer

Frank Manuella

Sheila Murell

Junnosuke Ohno

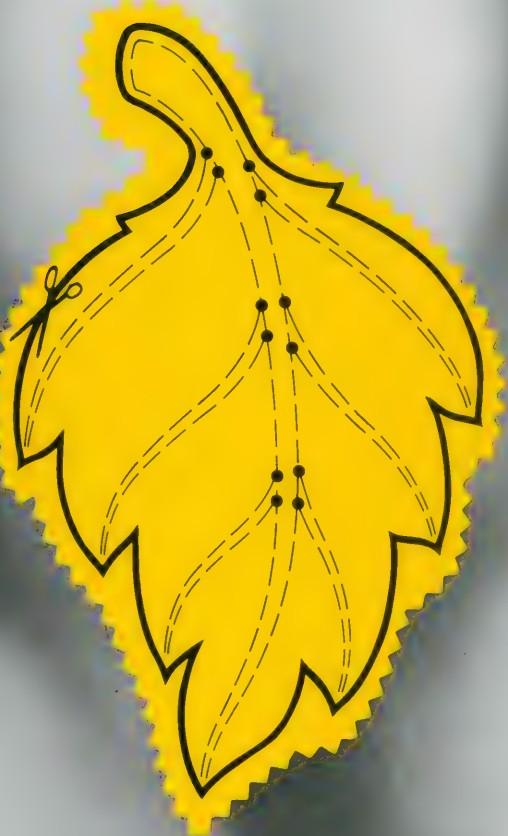
Julia Poteat

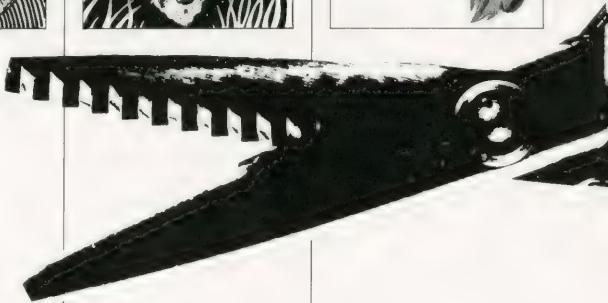
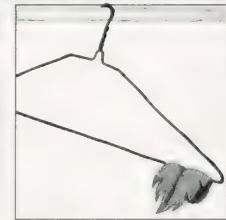
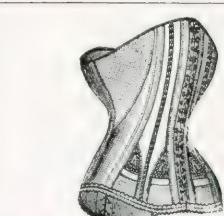
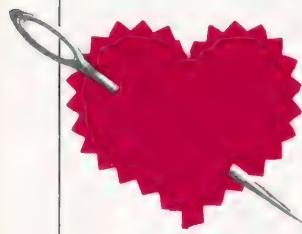
Marery Quackenbush

Tas Speyer

Gladys Tailis

Paula Vogelsang





Damn it Lucille, stand up straight! I've seen hunchbacks with better posture. Did I tell you what happened with the gown? It worked out well but I had to take in four inches. You're getting fat, Lucille. Anyway she looked great. That's all I really want. I just want to make women look beautiful. That's the bottom line. It's a shame you don't get a chance to receive the compliments. Would you like to wear this dress, go out with it? I mean it, Lucille. It may be hard wheeling you into a cab but I'm sure I can do it. Lucille, calm down, it's only one night. Marriage? Lucille . . . you've lost your head.



Fashion is not around us, it is on us. That is what separates it from every other kind of design. Fashion identifies, protects, and enhances the human body every day. Nothing can be more intimate.





At the same time fashion is far reaching. Just as we observe what someone is wearing and make various associations we also do the same for groups of people. Fashion is a mirror. Every time period has its distinctive clothing which speaks of the events of the day. In some cases it caused those events. It's hard to imagine all this while putting on your socks in the morning but you ought to consider it.



FINE ARTS

Steve Monahan
Peter O'Connor
Dwayne Netzer
Kosmo Odate
John Pai
Jeon Polansky
Michael Ponce
Richard Pugliese
Tomaso Puliafito
Elaine Rapp
Clare Romano
Anthony Saris
James Silva
Joseph Smith
Alfonso Solimena
Jack Sonenberg
Joseph Stapleton
Jeff Stone
Vasilios Tibilis

卷之三



If one were to make a hasty generalization and say that the fine artist wears paint splattered, torn, blue jeans, and always has a paint brush in their hand, then one is likely to get a wet palette in their face. In actuality, there is no general description or easy way to sum up fine arts. In the same way that a grade cannot be assigned to one's creativity, neither can words. This act of creation is an experience and must be felt to be appreciated. Short of telling anyone to go out and "feel" art, just look around and these things will astound you . . .



Trust me there's no
beginning to
it upon understanding that

it would be the prettiest

Now this is an
important note
it can make
to multiply your clear
understanding
of where there is no

This will trust me all
in you to this note
will to get
what you want

October 31 Holloway





CHRISTINE

We have the horse garments otherwise, agents advised us the bone structure would hit. The structure of the arm. We're dealing, carpet, metal word, the neck. One more bone in the front than in the foot. A little bump on the outside. Horse have thin bone everywhere. As we hang up we come to the shoulder. Next 14 bones to the hand. A small joint!

Tendon and bone muscle and tendon and bone muscle



October 31 Halloween sketch



*These are really the
thoughts of all men in all
ages and lands, they are
not original with me,
If they are not yours as
much as mine they are
nothing, or next to
nothing,*

*If they are not the riddle
and the untying of the
riddle they are nothing,
If they are not just as close
as they are distant they
are nothing.*

*This is the grass that grows
wherever the land is and
the water is.*

*This is the common air that
bathes the globe.*

—“Song of Myself,”
Walt Whitman

Juana Alegre
Daniel Aspis
Jane Augustine
Sigmund Beale
Harrison Bounds
Felix Buttar
Joseph Cobitz
Marilyn Coffey
Henry Cox
Carl Craycraft
Lenore Drumheller
Kathleen Earley
M.T. Eckhard
Elliot Feingold
Rolf Fjelde

Josef Garai
Marie Gehlbach
Daniel Gerzog
Estelle Horowitz
Dorothy Ichioka
Hesper Jackson
Lee Lombard
Robert McMaster
Linda Metcalf
Jack Minkoff
Anthony Missere
George New
Norman Oakes
George Obiozor
Judith Padow
Rosemary Palms
Irving Perlman
Susan Perlstein
Richard Perry
Douglas Robbins
Philip Rodzman
Carole Rosenthal
George Schmidt
Sidney Schwartz
Oscar Shaffel
Terry Seigel
Tobin Simon
Morton Sloane
Carole Stemmle
Wayne Sunderland
Jill Teitelman
Kenneth Wallace
Sherwood Weber
Jules Wein
Joan Wertheim
Sal Westrich
Nick Yank

humanity
*n. the branches
are concerned*

cs

(hū má)
hes of learnin
ed with man





The humanities are the thoughts of all men in all ages and lands. The branches of learning that stem from our own veins, that throw up with our own blood. We are the source. We are the very root. For this reason, the humanities can never be learned.

Instead, they are discovered. They are discovered inside ourselves, for they are integral with what is most essentially human: emotion, and thought, and understanding. It becomes impossible to separate the discoveries of our own

minds and souls from those of the works which stimulated them. And it is indeed possible that the knowledge granted to us by the humanities is never new knowledge; what is new is the consciousness of that knowledge.

This is the study of the humanities: to stroll, saunter, crawl through the woods; to pick up fallen leaves; to smell, touch, examine the remnants of prior generations; to witness the leaves crumbling into your own flesh. To understand.



A
bonafide,
colorful
downright
entertaining,
first-hand,
graphic
hodge-podge
incorporating
jive
kibitzing,
lacking
mere
nonsensical,
oratorical,
pussyfooting
quibble,
retaining
sophisticated
triviality,
unquestionably
vivacious
whoop-de-doo,
exalting
youngblooded
zaniness.

A

ALUMNI

Donald Hall (M.E. '19)
Designer of the Spirit of St. Louis

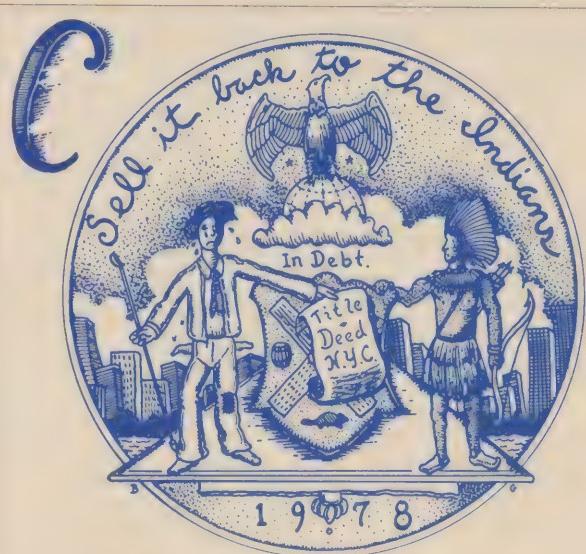
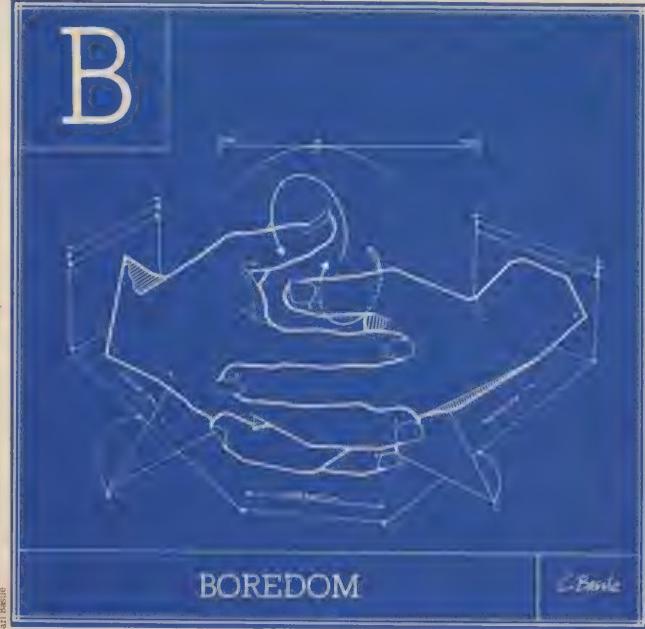
David Sarnoff (E.E. '11)
RCA's former Chairman of the Board

James Keltz (A.D. '49)
Designed U.N. Flag

James Cavanagh
New York's first Deputy Mayor

Edward Koren and Jules Pfeiffer (A.I. '48)
Cartoonists in the New Yorker and the Voice

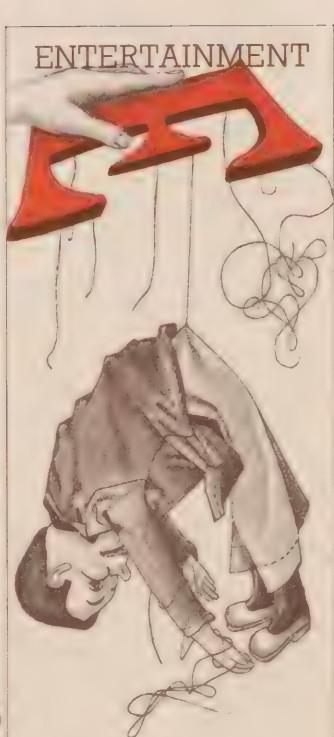
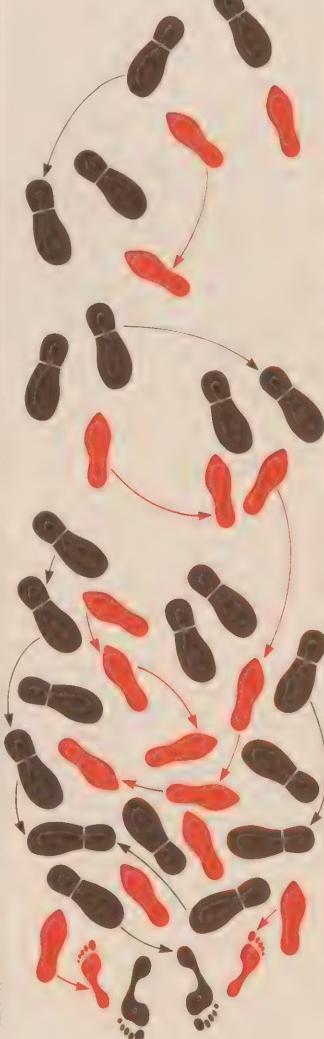
The designers of the
Sunray, Thunderbird,
Duster, Continental,
and the Lincoln



New York City.



D A N C E S



ENTERTAINMENT



F R E M E N T Y

Oh, Oh, Oh, Hanna,
My Delta Gamma,
She's got a shape just like a
baby grand piano.
She's not so nifty,
She weighs two-fifty,
But all the fattest girls are
relished by the best of
men.

So, oh, oh, oh, Hanna,
My Delta Gamma,
I'll put my arms around you
as far as they will go, go,
go, go, go.

I don't want no mashed
potatoes,
Alls I wants a hot tomato,
Hanna!

My Delta Gamma, Gamma,
Gamma, Gamma, Theta.
Rah, what, rah, what, rah!

Robin Kusen

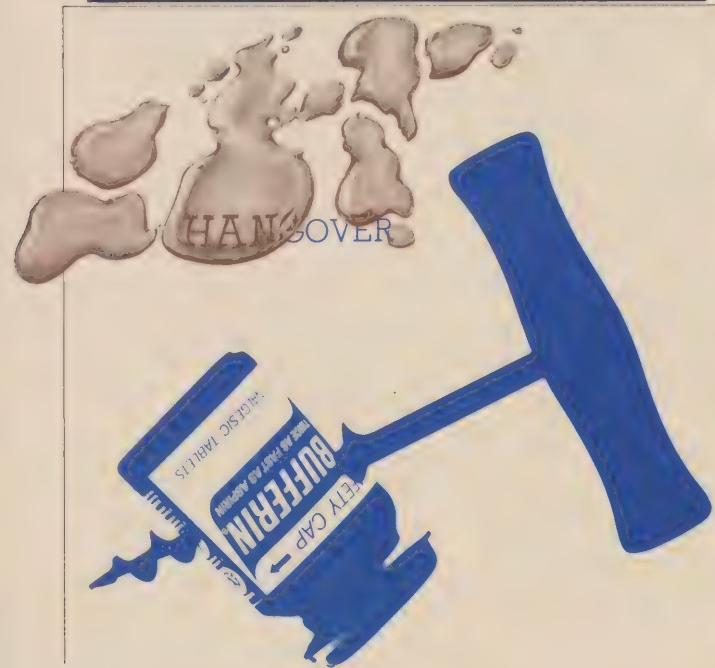




INTERNATIONAL



Dana Vasquez



Jay Street Flatbush DeKalb Myrtle Junior's Dottie's Erick's
Tony's Cino's Mike's Jake's Charlie's Johns&Johns&Johns Adam's
Dan's Ely's Joe's Spiro's Billy Junior's Steve's Pratt Grocery Sterling
Red Awning Venice Alibi Jade Inn Two Steps Down Francine's Key
Brooklyn Country Citibank Prudential J&M A&P P.O. 88th





KINKY





Poor, poor Mary Jane
Going through your
growing pains
Thinking 'bout all your
brand new hopes
Feeling as though at the
end of your rope
You know you must
go higher...

Poor, poor Mary Jane
Running with your
rolling brain
Sort it out over a
cup of tea
Where to go and
what to be
You know you must
go higher...

Poor, poor Mary Jane
You want to scream
but can't explain
To have, to have
you have not
Even one chicken
in your pot.



ALL NIGHTERS



ORGANIZATIONS



Russell Hauthide

P.I. SHOP



Brent Robertson

QUALITY



Jerry Cable



RELIGION



SPORTS



T

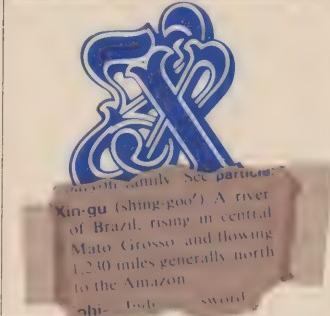
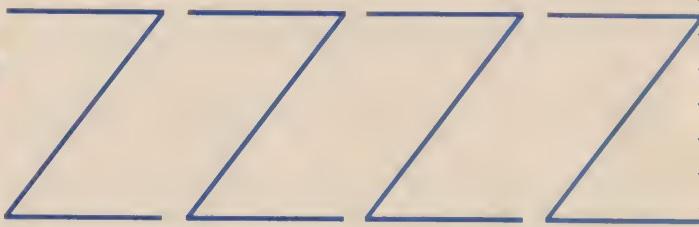
G

I

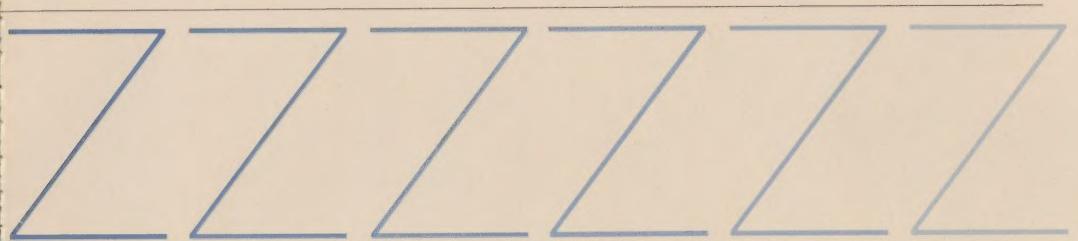
F



unlock
unpack
undergraduate
unworldly
unaware
uncouth
uneasy
unknown
unsociable
unpopular
unhappy
uncertain
unbearable
unless
untimely
unexpected
unusual
unabashed
unbutton
underwear
undulate
unlimited
unequaled
until
undecided
unwilling
untouchable
unscrew
unproductive
ungrateful
unworthy
unreasonable
unAmerican
unbelievable
unreal
unforgettable
unconscious
UNCLE!



Michael Orlitz



Whew!

It's a book!

We stayed up nights waiting for the final labor to begin, downing cups of black coffee, thankful for the caffeine. The kicks tripling, the heartbeat accelerating, the life swells. The moment comes. The push, the calls to push. All energies focused on this one moment. The hands pull at creation. This is the instant of birth.

Congratulations!

It's a book!

Concept, design & editing

Sharon Gresh
Michael McGinn

Copywriting

David Basque
Steve Bennett
John Dudek
Jim Gornicki
Doug Hunt
Paul Lassard
Janice Mairan
Mario Mondelli
Jeff Salocks

Photography

Paul Agresti
Paul Barath
David Basque
Steve Bennett
Jerry Cable
Mary Campbell
Dan Gonzalez
Rob Leyko
Scott Menchin
Mariano Pastor
Diana Vasquez
Doug Wonders

Illustration

Carl Basile
David Basque
Steve Bennett
Jerry Cable
Art Church
Gerry Contreras
Elizabeth Ehrlich
Peter Fiore
Michael Gibbs
Dan Gonzalez
Kevin Grasty
Brian Griffin
Russell Halfhide
Curtis King
Jed Krescilla
Robin Kusten
Richard Leonard
Judy Pensky
Brent Robertson
Ozzie Simmonds
Diana Vasquez
Willie Wong

Mechanicals

Steve Bennett
Cindy Goldman

Administrative assistance

Joe Azzinaro
John Klinzing
Richardson Pratt

Faculty advisors

David Barnett
Charles Goslin

Faculty assistance

David Epstein
Gerry Contreras
David Gates
Sal Prevete
Irwin Sheetel

Community assistance

Adami Hardware
Cinos

We would also like to thank all those who helped with the hand operations and those who have somehow been overlooked in the acknowledgements. **Thanks.**

Prattonia78 was printed by the Sterling-Roman Press, Inc., New York. The paper is eighty pound Mead Black & White dull coated stock and seventy pound Mohawk Sandstone Vellum Text. The text typeface is Rockwell set by Innovative Graphics International, Inc. The cigars are from The Nat Sherman Co. The package was manufactured by the Mack Allied Corporation and assembled by the Brooklyn Bureau of Community Services.

Prattonia78 is published by the students of Pratt Institute, Brooklyn, N.Y., Copyright 1978

Whew again!

Mechanicals

Judy Pensky
Diana Vasquez

Photography

Jim Cornick
Charlie Lundigran
Steve Polivy

Printing

Steve Polivy

**Cigar Band Wrapping
Consultant and Engineer**

Patrick McGinn

Moral and Physical Support

AAA
Willie and Jeanette
Little Kat
Maxwell House
C.C.
Robert G.

